DOCTOR WHO MONTHLY

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FEATURING BRITAIN'S BEST-LOVED SCIENCE FICTION HERO

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Above right: *A portrait of Peter Davison as the Doctor.* Centre right: *A scene from the comic strip story, Stars Fell on Stockbridge, by Steve Parkhouse and Dave Gibbons.* Below right: *A scene from the Patrick Troughton adventure* Power of the Daleks, *featuring Robert James. Left: As an added bonus to accompany our feature on* **Doctor Who** *Makeup, we thought you might like to see this early example of* **Doctor Who** *makeup from 1968—David Cannon as Cyrano de Bergerac in the adventure,* Doctor Who and the Mind Robber. *Come a long way since then, haven't we?*

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DOCTOR WHO LETTERS

DOCTOR COMIC STRIPS

Fantastic, brilliant, superb... I refer, of course, to **The Tides of Time.** I doubt that it will ever be surpassed (though I hope I'm wrong). Dave Gibbons is much more suited to drawing Peter Davison than Tom Baker.

After reading part one of your feature on the Jon Pertwee comic strips in issue 64, I felt I had to make an addition. In the 1972 **Countdown Annual** a Pertwee strip appeared. It featured the Doctor, helped by a boy called Dave (a young motor-cyclist who crashes when the TARDIS appeared in the middle of the road). Visiting a local Horticultural Centre, they discovered a plant that can control all other plants. The plant turns on its creator and kills him. The Doctor finally destroys the plant by applying weedkiller that makes the plant outgrow its power. This tale may have planted the seeds (!) for the Tom Baker serial. **The Seeds of Doom.**

Also in the annual is a pinup of Jon Pertwee and a two page feature on the making of **The Daemons,** including ten photos taken between filming.

Dean Smith,
Highbridge,
Somerset.

We're not surprised the story in the **Countdown Annual** *was neglected. Pretty grim it sounds, too. Thankfully, these days, both the tv show and the comic strip are a little more imaginative than what was on offer ten years ago. We're glad that you liked* **The Tides of Time.** *The storyline for the comic strip stays with the village of Stockbridge (no reference to contributor Maxwell Stockbridge is intended—oh, all right. Yes, it is!) for the time being. But it looks like there may be a change in personnel headed our way in the next few issues. Watch this space.*

THE NEW DOCTOR

When the fifth Doctor's first season was shown on tv I thought that Peter Davison would spoil the programme because he would fool around and also be too young. After seeing **Castrovalva** I changed my mind.

Peter played the part of the Doctor excellently. Also the sets were great and the costumes superb.

One criticism. I think there were not enough old enemies (except for the Cybermen story, **Earthshock**) like the Daleks, Ice Warriors and so on. I hope they will show them next year as part of the 20th Anniversary celebrations.

Now the magazine. I think it really did deserve the Eagle Award. I started buying the **Doctor Who** magazine with issue 14 and have never had one I didn't like. I like the **Monster Gallery** because it brings back old memories. I also like the **Episode Guide** and the **Matrix Data Bank** and especially the **Archives** features as many **Doctor Who** adventures haven't been published as books yet. Keep up the good work.

Neil Magrath (age 11),
Sydenham,
London.

THE MASTER WRITES

I'm very keen to correct a false impression given in your Summer Special interview with me that the presentation of the Master is a collaborative effort, the final decisions are mine. This is not the case.

The producer John Nathan-Turner is our final arbiter although, of course, like all the best skippers he is prepared to listen to his team... and a very happy team it is.

The point I was trying to make is that in acting a role that has already been established so well by another actor, it's probably better not to copy that actor's work too closely—but that it would be more real to let it come ultimately from onself.

I apologise for not being clearer.

Congratulations on your excellent magazine.

Anthony Ainley,
BBC Television.

THE HULK VS THE DOCTOR

Since **Doctor Who** magazine became a monthly it has become even better. Then in issue 61 you introduced another colour page. From 61-65 you used it for posters. I would like to see you change this and use the space for articles. The magazine is brilliant, I think that **Doctor Who?** is amusing, especially in issue 66. The actual **Doctor Who** comic strip is very good because Dave Gibbons is my favourite artist. I would like to see more interviews and behind the scenes features. At the moment there seems to be more photos on a page than writing and I would like to see more writing.

Anyway, good luck with the magazine. (Would it be possible for The Doctor to meet the Hulk?)

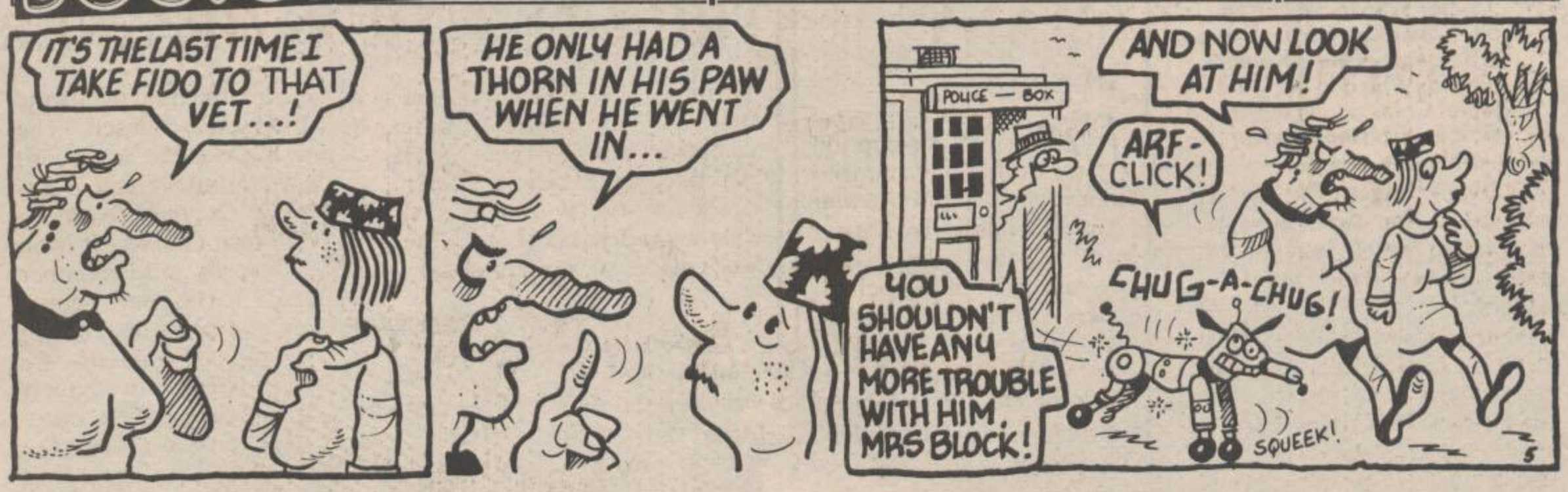
Chris Wilkins (aged 11),
Hartlepool,
Cleveland.

As you may have noticed by now, Chris, we have used the extra colour space for features rather than posters. But the posters are popular... As for your point of more photos than writing (in magazines we call the writing "copy") it's our feeling that as **Doctor Who** *is a very visual show, it seems more appropriate to use more pictures than words.*

Finally, as to the Doctor meeting the Hulk, it depends on whether you mean in the tv show or in the magazine...

Please remember that we cannot send individual replies to readers. There just aren't enough hours in the day.

DOCTOR WHO? by Tim Quinn & Dicky Howett


IT'S THE LAST TIME I TAKE FIDO TO THAT VET...!
HE ONLY HAD A THORN IN HIS PAW WHEN HE WENT IN...
POLICE — BOX
YOU SHOULDN'T HAVE ANY MORE TROUBLE WITH HIM, MRS BLOCK!
AND NOW LOOK AT HIM!
ARF-CLICK!
CHUG-A-CHUG!
SQUEEK!
5

the GALLIFREY GUARDIAN

IT'S 134!

ANOTHER LOST EPISODE IS RECOVERED

The list of *Doctor Who* episodes missing from the BBC's Archives has dropped again just six month's after episode two of *The Abominable Snowman* was recovered.

The BBC's Film Library Archieve Selector Sue Malden, interviewed for the **Doctor Who Winter Special** late last year, is reported to be absolutely delighted at the discovery of another lost episode in private hands.

The episode in question is episode six of *The Reign of Terror* by Dennis Spooner individually titled *Prisoners of Conciergerie.* The unearthing of this episode and its return to the Archives for copying last month is a significant find in that it means at least one episode survives from every **Doctor Who** serial of the first season bar *Marco Polo.*

Particularly rewarding to Sue Malden is the quality of the 16mm film print which is in English and is presumed to have disappeared from the BBC before the mass purge of the episodes in the mid-seventies. Aside from a few "jumps" during the opening title music the picture and the sound quality are described as perfect and, thanks to the

sophisticated equipment the BBC possesses, their own copy will be of a similarly high standard and eminently suitable for broadcasting should the occasion arise.

The trail which led to the finding of this episode was one of the many to have been followed up since the plea to find the lost episodes was launched in last year's **Winter Special.** Up until last May all of the trails had proved fruitless with the exception of *The Abominable Snowmen* find. Early that month, however, a source came to light which looked to be more concrete. Part time contributor to the Monthly, Bruce Campbell, followed up the lead and received invaluable help in his endeavours from WTVA, the organisation dedicated to the preservation of old television. Contact with the collector and holder of the film episode was established with the major obstacle being, for a time, fear of prosecution for holding what is still, technically, BBC property.

Once that fear was allayed the physical recovery of the episode took place and, in a scene reminiscent of spy films, the can of 16mm film was picked up from a railway station in a fast car and whisked away to the BBC Film Library for Sue Malden to arrange a copy to be made for the BBC's retention.

The film collector himself, who again has preferred to remain anonymous, was reportedly surprised to find what was, in his eyes, a very inconsequential part of his library of 16mm films was so sought after.

To **Doctor Who** followers, both fan and professional, the find is priceless as the episode is one of the few surviving examples where the Doctor and his companions are seen to meet important figures in history. In this respect episode six is the best part of *Reign of Terror* as it shows the meeting between Paul Barrass and a young Napoleon Bonaparte which supposedly sealed the fate of France once Robespierre fell from grace – an incident which also occurs in this episode.

Other gems from *Prisoners of Conciergerie* include Lemaitre's unmasking as the elusive English spy James Stirling, the comic jailer played by Jack Cunningham, and the episode ending, which also concluded the season, where the Doctor (William Hartnell) says the lines, "Our destiny is in the stars, and we must search for it"; a quotation which has since passed into **Doctor Who** mythology.

On behalf of the BBC Film Library Sue Malden has expressed her thanks to all those concerned with the recovery of the episode and has asked *Doctor Who Monthly* readers to carry on with the search. Hear hear.

AN ARTIST BY ANY OTHER NAME . . .

My thanks this month go to Richard Walter of Edinburgh, himself no stranger to magazine production, for two items of information which may be of some interest to Monthly readers.

Firstly Richard is able to set the record straight as to the name of the artist responsible for the two *TV Comic Doctor Who* strips, *Return of the Daleks* and *The Wreckers.* Contrary to our assumption that it was Leslie Branton, who did indeed draw for *TV Action*, the artist's name is Martin Asbury whom Richard describes as the man behind countless strips based on TV shows such as *UFO, The Protectors* and *Cannon* for *Countdown/TV Action,* and *The Six Million Dollar Man, Space 1999* and *Buck Rogers* for *Look-In.*

TRIBUTE TO RON GRAINER

It is over a year since the sad death of *Doctor Who* theme composer Ron Grainer and I am endebted to Richard Walter again for details of a record album which pays tribute to the work of this talented composer.

In his letter Richard states, "There exists a British album of Ron Grainer's TV music which includes the standard **Doctor Who** theme. The American version, however, contains a totally new, rhythmically aggressive treatment of the theme by Mr Grainer himself. The album is available in record shops as an import and is entitled *The Exciting Television Music of Ron Grainer.* It is on STET Records and is number DS 15018. The back cover features photos from *Seeds of Doom* and *Terror of the Zygons* and prospective buyers should be warned that every track is out of order to the listings both on the sleeve and the record label itself."

MATRIX DATA BANK

Sorting through this month's crop of letters to the *Data Bank* a question from Matthew Redcliffe of Leigh-on-Sea really caught our eye due to the morbid nature of its content. Without fear or prejudice Matthew has asked us to name all the writers and directors who have died since the series began. On the directing side this is difficult to answer since it is rare for director's obituaries to appear under banner headlines in newspapers. For **Doctor Who** writers the list is easier to compile though it does make for sad reading.

Probably the saddest loss was David Whitaker who died in 1980. Whitaker is credited with being the person most responsible for the actual format of **Doctor Who** as it appeared in 1963; the alignment of characters, their personalities and the structure of the series from the scripting point of view. A year earlier Malcolm Hulke—the creator of the Silurians and the Sea Devils—passed away. "Mac" Hulke, as he was known, was not just a giant in **Doctor Who** circles. He had a passionate interest in every sphere of television writing and his book *Writing for Television* has become a bible for many would be scripters.

The creator of the Ice Warriors, Brian Hayles, is also no longer with us. Those people who have spoken to a whole range of writers frequently recall Brian Hayles as being one of the most friendly and approachable people it is possible to know, and a man constantly surprised by the success of his work particularly for **Doctor Who** to which he contributed all four of the Ice Warrior stories. Last year, as mentioned in **Starburst** and **Doctor Who Monthly,** Kit Pedler, the co-devisor of the Cybermen, died. He, along with Gerry Davis, not only put together many excellent stories for **Doctor Who** but also added a new word to the English language; *Doomwatch!*

Anthony Coburn, the writer of the very first **Doctor Who** serial passed on in 1978 as did Geoffrey Orme *(The Underwater Menace)* and David Ellis *(The Faceless Ones)*. This year too has seen the demise of Elwyn Jones, a very renowned writer for the BBC who contributed one story to **Doctor Who** in the form of *The Highlanders,* presented as out *Archives* selection for **Doctor Who Monthly** issue 66.

Turning to lighter matters Brian Tatnam from Bristol has a query concerning the one-off show **K-9 and Company.** One preview article mentioned it was shot in the Cotswolds but where exactly, as Brian and his family will be holidaying there this summer. Well, for Brian and for any other Cotswolds holidaymakers, the location used for *A Girl's Best Friend* was in and around North Woodchester, Miserden, Barnsly, Bisley in Gloucester.

Long time reader Ian Williams from Leighton near Welshpool, Powys has refered us backed to issue 22 of **Doctor Who Weekly** (vintage 1980) and to our long-gone feature Crazy Captions. In that issue a photo appeared of Ed Stewart with Jon Pertwee on what looked like a **Doctor Who** set. Which story was this, Ian has enquired.

The still itself was a publicity shot taken during the making of *The Time Warrior* in 1973.

Ed Stewart, then the presenter of the children's magazine programme, *Crackerjack,* was on the set with Jon Pertwee for a piece on **Doctor Who** to go into a future edition of *Crackerjack.*

Kieron Morgan of Poole, Dorset has asked if we could list, in order, the **Doctor Who** annuals as far as 1973 when the spines began showing the date. Kieron has recently acquired an old Patrick Troughton annual and wants to know from which year it originated.

The first **Doctor Who** annual came out in the autumn of 1965 with a blue spine and with artwork renditions on the cover of a Voord, a Sensorite, a Menoptra and a Zarbi. A year later the second Hartnell annual appeared with a red spine and an inset portrait of Hartnell on the cover along with an illustration of several warriors fighting an alien bird species.

The first Patrick Troughton annual appeared in autumn 1967 with the Doctor on the cover surrounded by a race of spindly aliens, and Ben and Polly on the back cover. This annual is unique in that it featured an inside article on the companions Ben and Polly plus an explanation of why the Doctor had a new face.

A year later the black spined annual featuring the Doctor and Jamie on the cover being menaced by a party of Cybermen came out. On the back were smaller frames depicting a Cyberman, a Yeti and a Cyber-Controller. It is doubtful such a cover would be passed by the Advertising Standards Board today since the annual's content had nothing whatsoever to do the Yeti or Cybermen much to the disappointment to all those who had diligently saved their 12/6d to buy it.

The cover of the 1969 annual saw the first use of a photograph rather than an illustration, the shot being one of Troughton's Doctor slouched over the TARDIS control console reading his 500 year Diary—one of the trademarks of the second Doctor.

For Christmas 1970 Jon Pertwee's Doctor was featured on the cover together with Liz Shaw, Bessie, a UNIT helicopter and a UNIT soldier. Once again this was an illustration. No **Doctor Who** annual was produced by *World Distributors* for Christmas 1971, the next one being the Christmas 1972 edition with the cover photograph of the Doctor at work in the UNIT lab. Although this annual was published for September 1972 its spine identified it as the **Doctor Who** annual for 1973—a seeming anomaly which has persisted ever since and has to do with the shelf life of a publication.

Just enough space now for a couple of "quickies". Warren Pendleton from Great Yarmouth has written in to ask what the chances are of seeing the **K-9 and Company** story in paperback form. At present, Warren, they are very slim. *W. H. Allen* have a very full publishing schedule at present and have no plans so far to novelise the teleplay by Terence Dudley. However, if you are a fan of the **K-9 and Company** concept you should find the *World Distributors* annual out in the shops towards the middle of this month quite absorbing.

Lastly Ron Boulton of Sevenoaks in Kent wants to know what happens to all the **Doctor Who** props and models once it is decided they will never be required again for the television series.

In the short term material is retained for likely use in one of the **Doctor Who** exhibitions at Blackpool or Longleat. After that the props and models are kept for a time in cold storage at one of the BBC's warehouses in case they should be required for sequels or whatever, but in the long run the sad fact is, if they are not required, they are destroyed.

STARS FELL ON STOCKBRIDGE

PART ONE

THE SMALL VILLAGE OF STOCKBRIDGE, SOMEWHERE IN THE DEPTHS OF GLOUCESTERSHIRE, HAD RECENTLY BEEN WITNESS TO EVENTS OF A CATACLYSMIC NATURE...

BUT THANKS TO THE TIMELY INTERVENTION OF THE DOCTOR AND THE MATRIX LORDS OF GALLIFREY, LIFE HAD RETURNED TO NORMAL...

WELL... **RELATIVELY** NORMAL...

FOR WHEN **MAXWELL EDISON** WAS ABROAD, ALMOST **ANY-THING** COULD HAPPEN... AND FREQUENTLY **DID**!

I'VE GOT SOME-THING! I'VE REALLY **GOT** SOME-THING!

SAVE THE WHALE

MAXWELL EDISON... KNOWN AFFECTIONATELY TO THE VILLAGERS AS '**MAD MAX**'... WAS A MAN OF MANY TALENTS...

ASTROLOGER, MEDIUM, WATER-DIVINER, SOOTHSAYER, FULL-TIME VEGETARIAN AND PART-TIME U.F.O. SPOTTER...

MAX BELIEVED, QUITE RIGHTLY, THAT HE HELD A KEY POSITION IN THE COSMIC SCHEME OF THINGS... AND SOME DAY THE COSMOS WOULD SEND HIM THE SIGN HE'D BEEN WAITING FOR...

COULD THIS BE **IT**? IT'S A POSITIVE READING ALRIGHT... SOMETHING IN EARTH ORBIT... ABOUT A HUNDRED MILES UP AND FALLING FAST!

THERE! IT'S INCREDIBLE! IT LOOKS AS IF IT'S **LANDING** IN WELL'S WOOD!

Script: Steve Parkhouse Art: Dave Gibbons Editor: Alan McKenzie

PAUSING ONLY TO DON A CRASH HELMET MAX MADE SPEED...

I MUST GET OVER THERE AS QUICKLY AS POSSIBLE! THIS COULD BE THE CHANCE OF A LIFETIME!

DOWN AT THE REDFERN INN, THE REGULARS WERE TURNING OUT...

INN

LOOK! THERE GOES MAD MAX!

SILLY TWERP! YOU'D THINK THE DEVIL WAS AFTER 'IM! LOOK AT THE RATE HE'S GOIN'!

BUT MAX HAD OTHER THINGS ON HIS MIND... FOR AS HE TURNED OFF THE ROAD TO WELLS WOOD...

OH, NO! SOMEBODY'S CLOSED THE GATE!

WHOAAA!

CRUNCH!

SPLAT!

I HOPE MY TORCH BATTERIES DIDN'T GET WET!

THANK GOODNESS FOR THAT! NOW LET'S SEE WHAT WE CAN FIND!

AFTER TEN MINUTES SEARCHING, MAX HAD FOUND AN OLD BICYCLE FRAME, A DEAD CROW, TWO SPENT CARTRIDGES AND WHATSMORE...

HE HAD TRODDEN IN SOMETHING UNIDENTIFIABLE, WHICH HAD NEVER, EVER BEEN A FLYING OBJECT...

THIS CALLS FOR DRASTIC MEASURES ... THE *DIVINING ROD*!

IF THERE'S AN OBJECT OF *POWER* IN THESE WOODS, I'LL SURELY FIND IT WITH THIS!

BY GEORGE! I'M ONTO SOMETHING ALREADY!

CRIMINEY! I'M ALMOST ON *TOP* OF IT! IT MUST BE WITHIN A FEW FEET!

MAX TOOK A STEP FORWARD INTO THE DARKNESS...

OW!

CLONK!

THIS IS IT! *THIS IS IT!*

WELL, I'M BLOWED... IT'S QUITE *SMALL* REALLY... NOT LIKE AN *INTERSTELLAR SPACE CRAFT* AT ALL!

THEN SOMETHING CAUGHT MAX'S EYE IN THE TORCH-LIGHT... AND A CRUSHING DISAPPOINTMENT OVER-WHELMED HIM...

POLICE PUBL CALL

A POLICE BOX! A ROTTEN OLD *POLICE BOX*?

OHH... IT'S A SWIZZ... A DIRTY ROTTEN *SWIZZ*!

OF ALL THE ROTTEN TRICKS TO PLAY ON A CHAP...

I'VE A GOOD MIND TO GO BACK TO *TRAIN* SPOTTING!

BUT THEN...

YAAAGH!

OH, MY GOODNESS!

OHH... THIS IS WONDERFUL! WONDER-FUL!

ALL MY LIFE I'VE DREAMED OF THIS... AND IT'S HAPPENED AT LAST!

A REAL INTERSTELLAR VENUSIAN SPACE-CRAFT! ALL THE WAY FROM VENUS, JUST TO COMMUNICATE WITH ME!

WITH ME!

I WOULDN'T TOUCH THAT IF I WERE YOU!

AAAGH!

WELCOME, MY FRIEND... WELCOME TO EARTH! I AM EARTH AMBASSADOR EDISON... AND I TAKE GREAT PLEASURE IN...

WHAT ARE YOU DOING HERE?

I...I TRACKED YOUR CRAFT TO EARTH WITH MY **BIO-KINETIC ENERGISING RAY...**

MAY I LOOK AT THAT MORE CLOSELY?

IT'S QUITE A **SOPHISTICATED** DEVICE, THOUGH NOT NEARLY AS **COMPLEX** AS YOUR VENUSIAN TECHNOLOGY...

IT'S JUST AN **EMPTY BOX**... WITH A FEW LOOSE WIRES!

WELL... ACTUALLY... ER... IT'S JUST A FOCUSSING DEVICE FOR TELEPATHIC ENERGY... YOU SEE, I DON'T REALLY KNOW MUCH ABOUT ELECTRONICS AT ALL... UM...

HE SOUNDS **HARMLESS** ENOUGH... BUT ONE CAN NEVER BE TOO SURE...

SAVE THE WHALE

WHERE DID YOU SAY YOU PICKED UP A READING?

IN THE SOUTHERN SKY ... SECTOR 315 ... VECTOR ELEVEN ... QUADRANT 616!

IF YOU WANT TO TAKE ANY **BLOOD SAMPLES** OR ANYTHING... I DON'T MIND!

GOOD HEAVENS! I'M ACTUALLY **PICKING UP** SOMETHING!

THAT'S **MEANINGLESS**... HE MUST BE USING A SYSTEM OF HIS OWN. I'D BETTER GIVE IT A QUICK SCAN...

I'D ...ER... I'D BE HAPPY TO **ASSIST** YOU WITH ANY EXPERIMENTS...

WHEN WILL YOU MAKE YOUR PRESENCE KNOWN TO WORLD GOVERNMENTS? MAY I TAKE A PHOTOGRAPH FOR THE **U.F.O. SPOTTERS BI-MONTHLY NEWS LETTER**?

IT'S TOO **BIG** FOR A SATELLITE... AND **TOO FAR AWAY** FOR A SPACE LAB... BESIDES, THERE AREN'T ANY IN ORBIT AT THE MOMENT...

IT'S BIG... **VERY** BIG... AND IT'S HEADING FOR EARTH... STILL ABOUT 400,000 MILES AWAY... AT ITS PRESENT SPEED SHOULD REACH EARTH IN ABOUT TWO DAYS...

THERE IT IS! THAT'S WHAT YOU PICKED UP!

THOUGH HEAVEN KNOWS **HOW**!

OH, MY!

AHA! I UNDERSTAND NOW! THAT'S YOUR **MOTHER-SHIP** FROM VENUS, ISN'T IT?

I'M NOT FROM VENUS ...I'M FROM GALLIFREY!

AND I HAVEN'T **GOT** A MOTHER-SHIP!

GALLIFREY? I DON'T THINK THAT'S LISTED IN THE A-Z OF INHABITED PLANETS!

WHORP

WELL YOU'LL JUST HAVE TO MAKE AN **AMENDMENT**, WON'T YOU?

IF YOU EVER GET THE CHANCE!

IN THE COLD GULFS OF SPACE, NEARLY HALF A MILLION MILES FROM EARTH, A ONCE PROUD **STARSHIP** SWUNG ON ITS LEISURELY ORBIT AROUND THE SUN...

ENGINES LONG-DEAD, IT WAS HELD IN THE SILENT GRIP OF GRAVITATIONAL FORCES...

SCARRED BY METEORS, SEEMINGLY ABANDONED... ITS ORIGIN AND PURPOSE UNKNOWN...

AND INSIDE, DECKS AND CABINS WHICH ONCE BUSTLED WITH LIFE, NOW ECHOED ONLY GHOSTLY WHISPERS...

OR REVERBERATED EERILY AS AN OCCASIONAL METEOR STRUCK THE OUTER HULL...

BUT NOW, THE HALF-GLOOM WAS DISPERSED BY A FLASHING BLUE LIGHT...

AND THE SHRIEK OF DISPLACED MATTER AS THE **TARDIS** BEGAN TO TAKE SHAPE...

WARP

THEN, FULLY MATERIALISED, THE TARDIS SEEMED TO SINK INTO THE SILENT SHADOWS... ENVELOPED IN AN ATMOSPHERE OF BROODING MENACE...

BUT IF *THIS* WAS THE CRAFT I WAS TRACKING...HOW DID I FIND YOU?

AND *WHO* ARE YOU, ANYWAY?

PURE COINCID-ENCE.

OR WAS IT? PEOPLE WHO ARE LOOKING FOR SOME-THING HAVE A TENDENCY TO *FIND* IT...

WHETHER THEY *WANT* TO OR NOT!

AND AS FOR YOUR SECOND QUESTION... YOU MAY CALL ME THE DOCTOR...

CLAANGG!

SSHHH! DID YOU **HEAR** THAT? IT SEEMED TO COME FROM A LONG WAY OFF!

DOCTOR... I CAN SENSE A **PRESENCE** HERE... I... I'M VERY **SENSITIVE** TO THESE THINGS...

IT SPEAKS TO ME OF EMPTINESS... A VAST, ACHING **EMPTINESS**! AND LONELY, SO VERY **LONELY**!

OH, DOCTOR ...I THOUGHT **I** WAS LONELY... BUT THIS... THIS IS ABJECT DESPAIR! TOTAL ANGUISH ...**I CAN HARDLY BEAR IT!**

STEADY ON, OLD CHAP... TRY AND KEEP IT OUTSIDE YOURSELF! DON'T YIELD TOO MUCH...

BUT... IT'S COMING THIS WAY! GETTING CLOSER AND CLOSER... **CAN'T YOU FEEL IT?**

GOOD GRIEF, HE'S RIGHT ...THE HAIRS ON THE BACK OF MY NECK ARE **STANDING ON END!**

NNNGH!

NEXT MOMENT... A **PIERCING SCREAM** CUT THROUGH THE OPPRESSIVE SILENCE...

AND WHEN THE DOCTOR LOOKED DOWN AT MAX...

HE HAD **FAINTED** DEAD AWAY!

NEXT:

IT!

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THE PRODUCER SPEAKS!

With another season ended** Doctor Who Monthly **once again talks to Producer John Nathan-Turner about the changes he has made to the show in eighteen months and puts some of your points to him. Interview conducted by Jeremy Benthan.

The last time **Doctor Who Monthly** spoke formally with producer John Nathan-Turner the final Tom Baker story, *Logopolis,* was in studio production and the daunting prospect loomed of beginning the first Peter Davison season just a few weeks later. With the season's overlapping so closely then one of John Nathan-Turner's few personal regrets had been his singular lack of success in getting some time off for a holiday.

Returning this May to conduct an update to the interview featured in issue 51, it was slightly surprising to discover the passage of nearly eighteen months had still brought him no nearer to that elusive vacation. "With Peter (Davison) doing *Sink or Swim* this summer it was imperative, and for several other reasons as well, that we got a couple of stories in hand before then. I've no idea as yet how frequently the next season will be going out in the new year and so to avoid any risk of catching up with ourselves we overlapped seasons again by doing *Snakedance* and *Arc of Infinity* virtually on the heels of *Time-Flight*. I will be taking that holiday in June though."

A lot of water has flowed under the **Doctor Who** bridge since last time and part of the aim of this interview was to put to John Nathan-Turner some of the views and comments the last batch of **Doctor Who** stories has solicited from you, the readers.

By far the greatest volume of mail was generated by the surprise move of changing **Doctor Who**'s time slot from Saturday to the weekdays of Monday and Tuesday (Wednesday in Wales). With protests at this decision having been so vocal – both in the press and from viewers – did John Nathan-Turner now consider, with hindsight, this move to have been a mistake?

In reply John re-iterated that the decision to move the time slot had been his. The Controller of BBC 1 was principally involved and indeed will be again when the subject comes up again this year. Asked for his own views though he added, "I don't think I'm as happy as I might be with the show going out on Mondays and Tuesdays. It puts the episodes too close together so you really only get one cliff-hanger per four part story. I don't think I'd have any objections to it going out say Mondays and Thursdays."

The main argument a lot of readers had put forward was that Saturday was the *traditional* day for **Doctor Who**. Pressures of homework and commuting were absent and indeed a few years ago the programme was pulling in its best ratings ever from a 6:15, Saturday slot. Surely the competition from **Buck Rogers** was not the reason for the changeover to seeking the weekday soap-opera audience?

This John Nathan-Turner adamantly refuted, abhoring the very term *soap-opera audience*. In his own view sticking to the Saturday slot would not have guaranteed the kind of ratings the last season pulled in. "Times and viewing tastes have changed these last few years. BBC1 no longer has the absolute hold it once had on the Saturday evening ratings. In those days you started with **Grandstand** and went right through to **Parkinson** at the end of the day. People do a lot more channel switching on Saturdays and I earnestly believe that if we'd stayed on Saturdays we wouldn't have pulled in the 10 million average viewing figures we've been getting this last season."

Before coming on to talking about the season proper we paused to discuss the one-off show **K-9 and Company** which had aired just after Christmas. Quite a few letters had referred back to Elizabeth Sladen's comments as to why she had left **Doctor Who** and were surprised at John Nathan-Turner's success in persuading her to return to the fold. Had it been a tricky job?

John smilingly declined one reader's suggestion that Lis Sladen had been conned into becoming Sarah again. "Lis came back because the developments we were introducing into the character interested her. We weren't asking her so much to recreate the Sarah Jane of before, rather the concept of Sarah some years later. In many ways her role was reversed to the one she'd played in

Doctor Who. There she had been the companion, whereas in **K-9** she was more in the role of the Doctor, looking after Ian Sears and the dog."

He went on to add that **K-9 and Company** was designed to be a different type of programme to **Doctor Who.** Had a series gone ahead the emphasis would have been on stories with plausible explanation rather than out-and-out science fiction. Every element in **K-9 and Company** could have had a reasoned explanation behind it, he pointed out, "Look at the scene with the policeman on the bicycle. When he suddenly collapses you see an image of a goat looking at him. However, it is explained later that he suffered a heart attack."

Although it is unlikely a series will emerge now from the pilot John Nathan-Turner is very pleased with the way the show turned out and was prepared to confess that it had been written as much for Bill Fraser's part as for Lis Sladen. "You noticed we even called him *Bill* Pollock."

A few days after **K-9 and Company** the first episode of *Castrovalva* was screened, re-acquainting us with the companions, Tegan, Nyssa and Adric and introducing Peter Davison as the Doctor. I queried John Nathan-Turner if this line-up of characters had been his ultimate intention right from the point where had had assumed the mantle of producer of **Doctor Who**. In answering this one he chose his words with care. "To say yes to that would be to suggest I had prior knowledge that Tom (Baker) was going to leave at the end of my first season, which I did not. However, given that Tom did announce his retirement then, and that I was very clear in my mind Peter would be ideal as the Doctor I think you could say I was very pleased with the balance of characters we managed to achieve this season."

Castrovalva had been an unusual type of story to open a season, partly insofar that it was actually recorded after three other stories had been done, and partly for the weird nature of its subject matter. Answering the first point John Nathan-Turner stressed the importance of knowing where one is going before one thinks about how to get there. "I wasn't happy with the idea of Peter doing his debut story first. I felt he needed time to get into his character and become settled with it before he did a story in which his character of the Doctor only really came through in the final episode. I didn't want an opening story wherein everyone could tune in and find out what the new Doctor was like from the first episode. I wanted to keep everyone guessing so that not only would they watch the first episode, but also the second, third and fourth as well. And if you look at our figures you'll see we got it right.

As to the choice of subject matter for *Castrovalva* John put this squarely down to the evil sense of humour enjoyed by his out-going script-editor, and writer of *Castrovalva,* Christopher H. Bidmead. It is standard procedure within the BBC that whenever a production is finished the producer and script-editor (for drama series) take a video cassette of it to show to the Department Head in his office. At the time when Christopher H. Bidmead was script-editor for **Doctor Who** the Head of Drama was Graeme MacDonald whose office boasted four of the Escher prints ►

mounted on one wall. After a time it became almost a ritual between Nathan-Turner and Bidmead that the former would sit in the seat where he could *not* see these prints. "Art should be there to soothe the mind, not make it think and it used to annoy me that whenever I sat in the seat facing these prints I'd find my eyes being drawn to them." Remembering this Christopher H. Bidmead went off and wrote his material for *Castrovalva* and in doing so drew slightly more verbose comments from John Nathan-Turner than those normally given for a competent and completed script.

With *Castrovalva* this being the fourth story to go into the can the honour of being the first Peter Davison story fell to *Four to Doomsday*. Of all the letters to come in about this story the greater majority has dealt with the stunning nature of the sets – a view also expressed the season before in connection with *The Keeper of Traken*. Looking at the serials the common denominators between the two are the director, John Black, and designer Tony Burrough. Was it deliberate that these two should work together on *Four to Doomsday* in the wake of *The Keeper of Traken?*

"It was more luck really. We did ask for Tony Burrough to work with John (Black) on *Four to Doomsday* but you can never guarantee that any given designer won't be busy on another show. I think Tony is a very talented designer, not only because of the textural nature of his work but also for his flair in producing jigsaw sets." John Nathan-Turner went on to explain a jigsaw set as being one set of walls which could be moved around, joined together in different ways and made to look like a totally different set with the addition of a few new props and set dressings. "Designers who are good with jigsaw sets are invaluable to **Doctor Who** as they enable us to achieve a large scale look to a production without spending excessive amounts of money."

Moving on to discussing *Kinda* this was the story of the season which most puzzled its viewing audience. Rather like *Warriors Gate* it left a lot more questions in its wake than answers.

One of *Kinda*'s high points was Janet Fielding's very noteworthy performances both as Tegan and as the Mara. Indeed so much has Tegan shot into the limelight and to public awareness that I wondered if a real danger existed that the character of Nyssa might be eclipsed.

John's answer to that one was his familiar catch-phrase, "Stay tuned." While acknowledging the very favourable press Tegan has engendered he was prepared to add, "With Nyssa I think you will find there are still untapped areas to her character which we intend to develop much more next season. It's the advantage of a long running serial like **Doctor Who** that you don't have to do everything in one season. What you don't do one year you can spend time developing the next."

The Visitation by incoming script-editor Eric Saward caused a few raised eyebrows among viewers by depicting the notion of the Doctor being responsible for the Great Fire of London. Did that not conflict with one of the most established principles of **Doctor Who** that the Doctor should not be shown to be meddling in history?

"It was never a principle but it is a view that has grown up with the series you should not give children an incorrect view of history. The script for *The Visitation* was very carefully structured so that no mention was ever made of The Great Fire of London, nor even of the Great Plague. There were references to both events but if you are old enough to appreciate these hints then you are also assumed to be old enough to differentiate between fiction as shown on **Doctor Who**, and facts as taught in schools. Never would we present a story which states in the script that the Doctor is responsible for causing an event in history."

A far less controversial story then was

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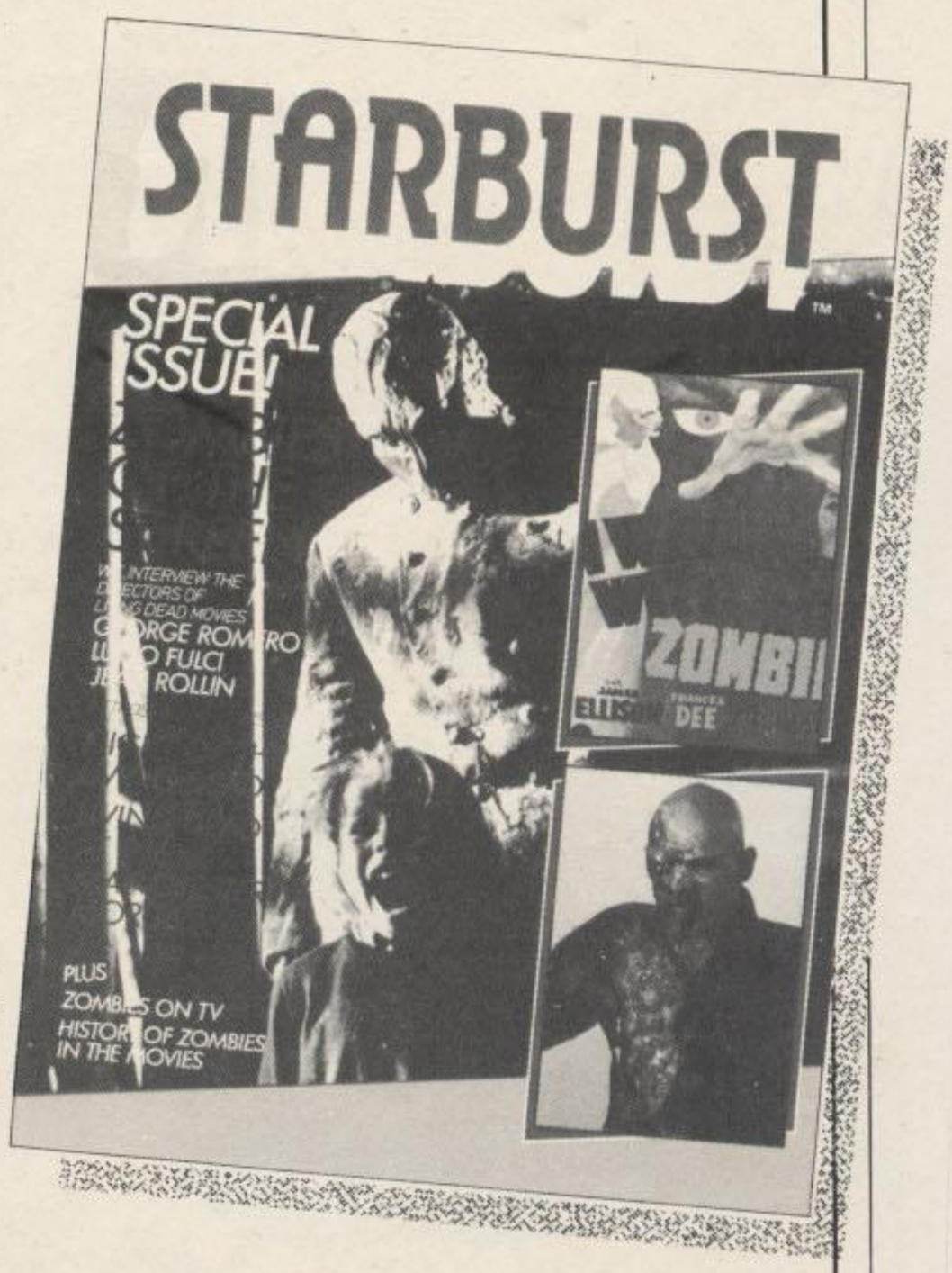

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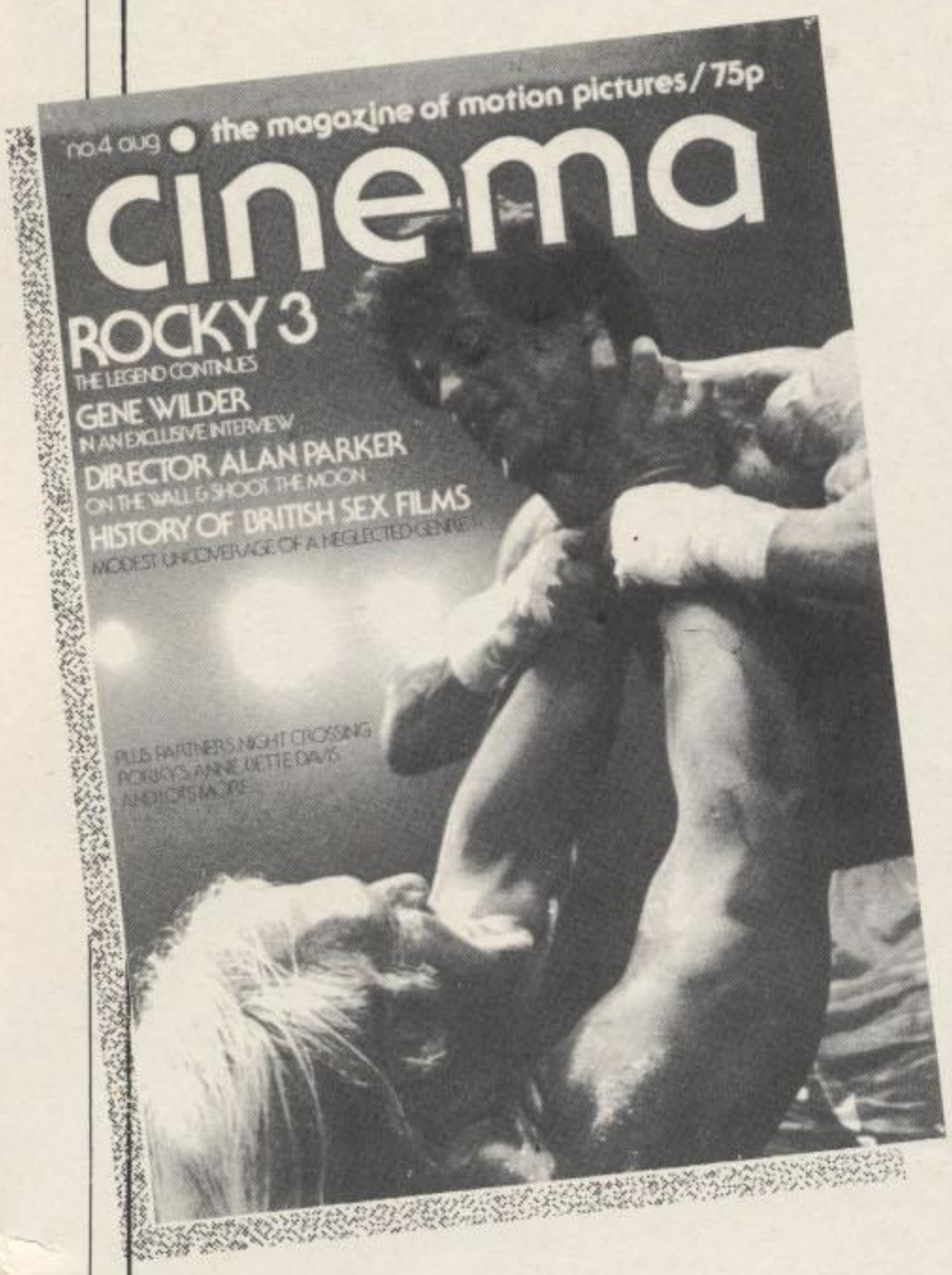

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Black Orchid which many have described as being, "Davison's Vehicle." I wondered how much of this story had come from John Nathan-Turner's own predilections for drama set in the earlier part of the twentieth century. A legacy from his *All Creatures . . .* days perhaps?

He agreed this was very much the case and even went so far as to admit that had it not been for the production pressures involved in getting **K-9 and Company** off the ground he himself would have directed it.

The serial netted some criticism though by portraying its villain as a human figure with a hideously deformed face. Several letters from readers, and especially from parents of young children, had expressed concern that George Cranleigh had been the one *monster* from the season to have caused younger viewers any moments of real terror. Did John Nathan-Turner feel they had gone too far with this rather graphic portrayal of human deformity?

"No I don't. There is a risk involved with doing a story of this kind, but at the same time I feel strongly there is a place for the human monster in **Doctor Who**. The important thing is to be very careful with the treatment of such a monster. In *Black Orchid* we took great care to emphasise that he wasn't really a monster at all but rather a sad figure. The aim was to make you feel sorry for him at the end and going from our own letters I think it worked."

The subject of death in **Doctor Who** dovetailed the conversation neatly into discussing the last two stories presented in recent years the former seems to have been the one to have rekindled the old imagery of the Doctor battling a powerful monster. It was a story that reached positions in the Barb's top ten ratings and it ended of a superbly shocking (no pun intended) ending with the death of a companion. Why then, I pursued, had it taken so long for such a story to re-emerge and why not make it the climax to the season, rather than taking the risk of a possible tail-off to a season by making it the penultimate story?

In reply John Nathan-Turner thanked all the readers and viewers who had written in so generously with praise for *Earthshock* but added a trifle ruefully that it was not as big a ratings success as *The Visitation* had been overall. Yes, some of the *Earthshock* episodes did score successes in the Barb's ratings, he agreed, but only with one or two selected regions in the country – not nationwide. In terms of actual viewing figures certain episodes of *Time-Flight* had scored higher.

Also in defence of *Time-Flight* John Nathan-Turner was keen to emphasise an unwillingness towards killing off a companion at the very end of a season when there is more of a need to tie loose threads together rather than ask viewers to wait possibly nine months to discover what happens afterwards.

Few people would doubt though that *Earthshock* was *the* story of the season destined to be a classic. "Perhaps it was," John replied, "but it was an absolute nightmare to make and it took a massive amount of work to get the episodes finished in time for transmission! What I think few people realise is that *Earthshock* had well over 300 individual scenes in it which is far more than the average **Doctor Who**. All right so some of them were just shots of people walking down corridors but they still have to be planned, rehearsed and recorded all with the right studio conditions. It was also a very costly story to do. We did it to prove to ourselves we could do a show like that but please don't think that every **Doctor Who** from now on is going to be like *Earthshock*"

He agreed that a fair part of the cost went into the redesigning and updating of the Cyberman costumes yet there seems to have been some questioning, in fans' eyes, as to whether it was a good decision to show the Cybermen with flexibly moving jaws. Commenting on this John Nathan-Turner returned back to last year's discussion on the nature of good performances and of the limitations of doing stories with static-looking robots. "There had to be an exchange between the Doctor and the Cybermen, and between the Cybermen themselves. Complete non-emotion is very boring and so it was my decision the Cybermen should have the moving jaw to give you that necessary exchange. That way the Cybermen could still project such things as clinical fury and resentment which I felt to be important."

By bringing back an old foe in the shape of the Cybermen John Nathan-Turner had more than lived up to his cautious promise of the close of last year's interview as to his future plans. Pressed on the subject of the shape of things to come again he was unwilling to say more on the content of the show other than that which had already been revealed in the newspapers, but was prepared to say little about the over-all shape of **Doctor Who** next year.

"We'll be doing a standard season of six four parters and one two parters which will go out sometime in the new year. It's too early at present to say for definite if we'll be able to do something for the 20th anniversary itself, but I am pressing to do some kind of special programme to mark the event. If that goes ahead then I think that will be my last production for **Doctor Who**. I'll have done three seasons by then which, I believe is a good time at which to call it a day."

EPISODE GUIDE

THE MASQUE OF MANDRAGORA
Serial 4M, 4 episodes

Episode One
In the dukedom of San Martino, deep inside Rennaissance Italy, the Doctor has fallen foul of Count Federico who seeks to depose the young Duke Giuliano. Sarah has fared no better and is now a captive of the Brotherhood of Demnos awaiting sacrifice. But it is the Doctor's head that goes first to the executioner's block . . .

Episode Two
A triple cliff-hanger for the Doctor and his two friends. While the Doctor finds his bid to explore the temple of Demnos blocked by the power of Mandragora, Giuliano must stand alone against the assassins led by Federico. Seeking help for the beleagured Duke Sarah is once again captured by the Brotherhood.

Episode Three
A last the Doctor has persuaded Federico that he must act against Heironymous and the Count leads a force of men against the temple. But by the time they arrive the Brotherhood has already absorbed the power of Mandragora and beneath Heironymous's

cowl there is only a power source in the shape of a man.

Episode Four
With a little masquerading and some double-dealing the doctor has managed to commit the powers of Mandragora to earth and both the dukedom and the age of reason is safe. As the TARDIS dematerialises Giuliano is confident that one day science will explain all that has happened recently.

Tom Baker *(as The Doctor),* Elisabeth Sladen *(Sarah Jane Smith),* Jon Laurimore *(Count Federico),* Anthony Carrick *(Captain Rossini),* Gareth Armstrong *(Giuliano),* Tim Pigott-Smith *(Marco),* Norman Jones *(Hieronymous),* Robert James *(high priest),* Brian Ellis *(brother),* Peter Tuddenham *(Titan voice),* James Appleby, John Clamp *(guards),* Peter Walshe, Jay Neil *(pikemen),* Stuart Fell *(entertainer),* Peggy Dixon, Jack Edwards, Alistair Fullarton, Michael Reid, Kathy Wolff *(dancers).*

Directed by **Rodney Bennett,** Teleplay by **Louis Marks,** Script editor **Robert Holmes,** Designed by **Barry Newbery,** Incidential music by **Dudley Simpson,** Produced by **Philip Hinchcliffe.**

THE HAND OF FEAR
Serial 4N, 4 episodes

Episode One
Sarah has been injured in a quarry rock fall, but from a fossil unearthed in the fall has come a strange force which has possessed her. Obeying "the will of Eldrad" Sarah takes the fossilised hand to a nuclear power station where, close to the atomic pile, the hand re-generates its missing finger and begins to move.

Episode Two
Foolishly an engineer named Driscoll has picked up Eldrad's ring and is now under the alien's power as well. Realising what will happen next the Doctor advocates the evacuation of the plant to the Director, but by the time this is implemented Driscoll is entering the reactor pile itself. The pre-blast rumble rises to a crescendo.

Episode Three
The female form of Eldred has persuaded the

Doctor to take her back to her native world of Kastria where she can save her people. This the Doctor does but they find the planet a cold and blasted world. It is not dead though as Eldrad discovers when a hypodermic arrow filled with acid hits her.

Episode Four
Eldrad is destryed but for the Doctor there can be no rest. He receives a telepathic summons to return to Gallifrey but knows he cannot willingly take a human there. He must therefore say goodbye to Sarah and returns her to her home in Croydon, London. Or does he?

Tom Baker *(as The Doctor),* Elisabeth Sladen *(as Sarah Jane),* Roy Pattison *(Zazzka),* David Purcell *(Abbott),* Renu Setna *(Intern),* Rex Robinson *(Dr Carter),* Robin Hargrave *(guard),* Roy Boyd *(Driscoll),* John Cannon *(Elgin),* Judith Paris *(Eldrad),* Frances Pidgeon *(Miss Jackson),* Stephen Thorne *(Kastrian Eldrad).*

Directed by **Lennie Mayne,** Teleplay by **Bob Baker** and **Dave Martin,** Script editor **Robert Holmes,** Designed by **Christine Ruscoe,** Incidental music by **Dudley Simpson,** Produced by **Philip Hinchcliffe.**

THE DEADLY ASSASSIN
Serial 4P, 4 episodes

Episode One
A grim vision of the future seems destined to come true as the Doctor, a hunted man on his own planet, finds a nightmare coming to life. As the Time Lord President mounts the Panopticon rostrum he hurries to a roof gallery where he has seen a rifle being prepared. But the gallery is deserted. Suddenly the Doctor spots something. He squeezes the trigger. The President falls.

Episode Two
Anxious to trace the source, and hence the identities, of those responsible for the President's assassination the Doctor has mentally entered the A.P.C. Net only to find himself within a hallucinatory landscape. Running along a railway track his boot is caught by a set of points—and the express is approaching.

Episode Three
Weary and fatigued by his ordeal within the Matrix the Doctor has at last discovered the identity of his hunter. It is the Time Lord Chancellor, Goth. As the Master looks on gloatingly the Doctor and Goth engage in a final battle. Slowly Goth gains the upper hand and begins drowning the Doctor.

Episode Four
With the Eye of Harmony once more balanced Gallifrey is safe but, as Borusa points out, it would be best if the Doctor left with the utmost expedition. This he does but as his TARDIS leaves so too does another one disguised as a grand-father clock. The Master is not dead after all . . .

Tom Baker *(as The Doctor),* Peter Pratt *(The Master),* Llewellyn Rees *(The President),* Derek Seaton *(Cmdr Hilred),* George Pravda *(Castellan Spandrell),* Eric Chitty *(Co-ordinator Engin),* Bernard Horsfall *(Chancellor Goth),* Hugh Walters *(Commentator Runcible),* Angus McKay *(Cardinal Borusa),* John Dawson, Michael Bilton *(Time-Lords),* Maurice Quick *(Gold Usher),* Helen Blatch *(The Voice).*

Directed by **David Maloney,** Teleplay by **Robert Holmes,** Designed by **Roger Murray-Leach,** Incidental music by **Dudley Simpson,** Produced by **Philip Hinchcliffe.**

THE FACE OF EVIL
Serial 4Q, 4 episodes

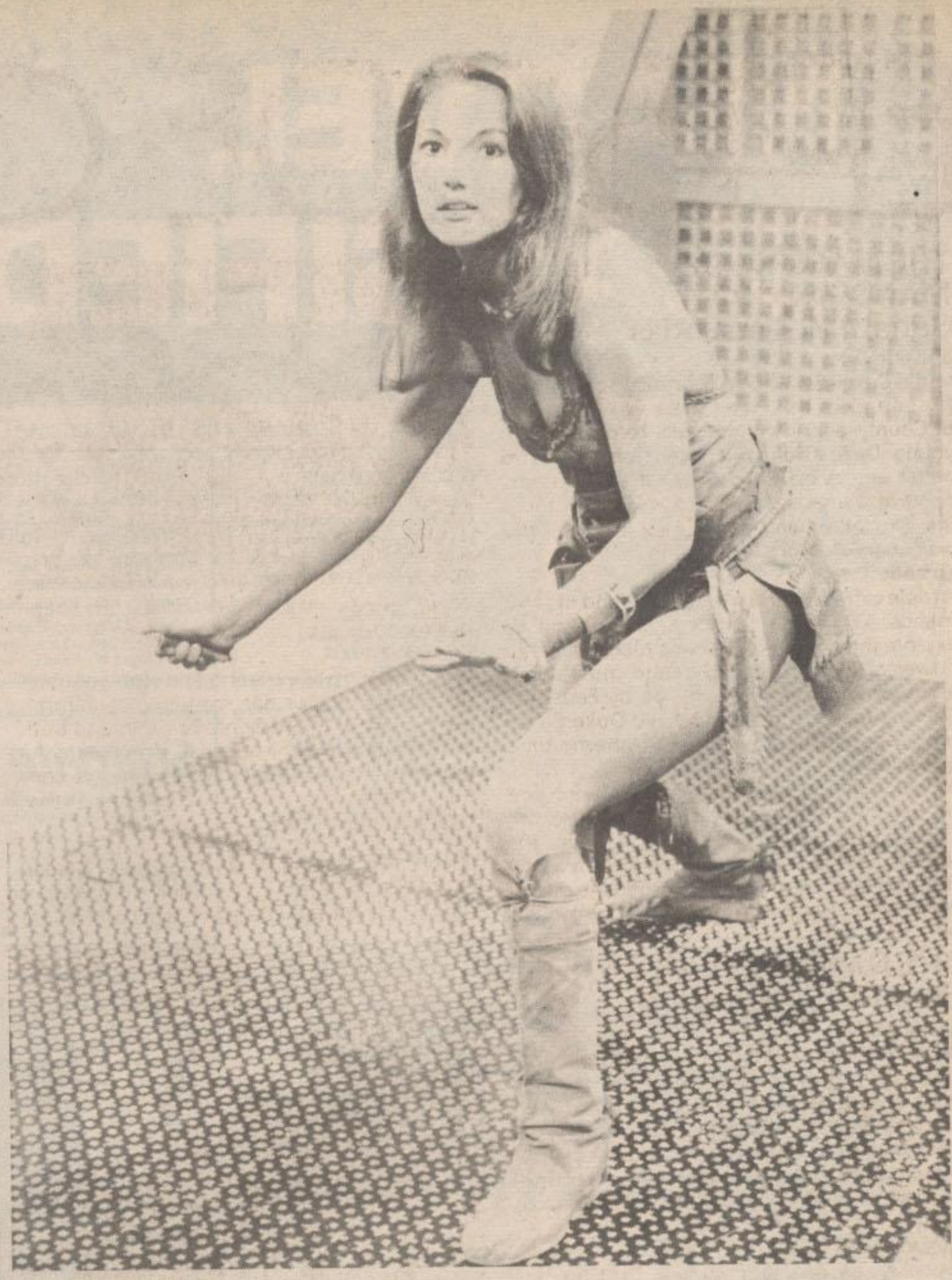
Episode One
The Doctor's arrival on a jungle planet has not been welcomed by the local tribespeople, The Sevateem. Branded "The Evil One" the Doctor has narrowly escaped sacrifice with the help of the warrior Leela. She takes him to a cliff face and shows him the reason for the Sevateem's hostility. There on the cliff is a carved impression of the Doctor!

Episode Two
Learning something of Xoanon's menace the Doctor prepares to defend the village from the invisible monsters thrown up by Xoanon. As the monsters attack the Doctor and Leela prepare to cross the barrier through the statue of the Doctor's head. But something lurks on guard in the shadows . . .

Episode Three
As the confrontation between the Tesh and the Sevateem draws close the Doctor finally locates the computer room within the space-ship. He encounters the mind of Xoanon—a mind he, in a way, helped to create—but finds it to be insane. If I am not the Doctor, argues Xoanon, then who am I . . . who am I?

Episode Four
Removing his personality from Xoanon's memory core the Doctor manages to restore the computer's "sanity" and for the first time in generations peace breaks out between the Tesh and the Sevateem. This is not to the liking of Leela, however, and she follows the Doctor back to the TARDIS—and to a new life.

Tom Baker *(as The Doctor),* Louise Jameson *(Leela),* Leslie Schofield *(Calib),* Victor Lucas *(Andor),* Brendan Price *(Tomas),* Colin Thomas *(Sole),* David Garfield *(Neeva),* Lloyd McGuire *(Lugo),* Tom Kelly *(guard),* Rob Edwards *(Xoanan),* Peter Baldock *(acolyte),* Leon Eagles *(Jabel),* Mike Elles *(Gentek).*
Director **Pennant Roberts,** Teleplay by **Chris Boucher,** Script editor **Robert Holmes,** Designed by **Austin Ruddy,** Incidental music by **Dudley Simpson,** Produced by **Philip Hinchcliffe.**



ROBOTS OF DEATH
Serial 4R, 4 episodes

Episode One
Arriving aboard a giant Sandminer the doctor and Leela are immediately the suspects for a murder aboard the ship. They are restrained but the doctor escapes with a view to finding the TARDIS. He does find, though, a dead body inside one of the sand hoppers but before he can rase an alarm the hopper is sealed and sand begins to pure through the input vent.

Episode Two
An emergency has occured aboard the Sand-miner. The controls are sabotaged and cannot hold back the motive power units which are now rising to overload. The Doctor tells Toos she must cut the Zeta links or be blown to bits. But if they do this the ship will sink. The engines rise to a final howl.

Episode Three
After a long search the Doctor has discovered the hidden workshop being used by whomso-ever has reprogrammed the robots. He is joined by the Commander, Uvanov, who in turn accuses the Doctor of being the culprit. But then robot V4 enters and, eyes blazing, lunges to attack the Doctor.

Episode Four
With help from Leela and a cylinder of helium gas the doctor has foiled Dask's plan to lead a robot revolution, and with SV7 destroyed the threat posed by the other renegade robots is ended. Leaving the survivors, Toos, Poul and Uvanov, to radio for help the doctor and Leela return to the TARDIS.

Tom Baker *(as The Doctor),* Louise Jameson *(Leela),* Rob Edwards *(Chub),* Brian Boucher *(Borg),* David Bailie *(Dask),* Pamela Salem *(Toos),* Tariq Yunus *(Cass),* Russell Hunter *(Uvanov),* David Collings *(Poul),* Tania Rogers *(Zilda),* Miles Fothergill *(SV7),* Gregory De Polnay *(D84).*
Directed by **Michael E. Briant,** Teleplay by **Chris Boucher,** Script editor **Robert Holmes,** Designed by **Kenneth Sharp,** Incidental music by **Dudley Simpson,** Produced by **Philip Hinchcliffe.**

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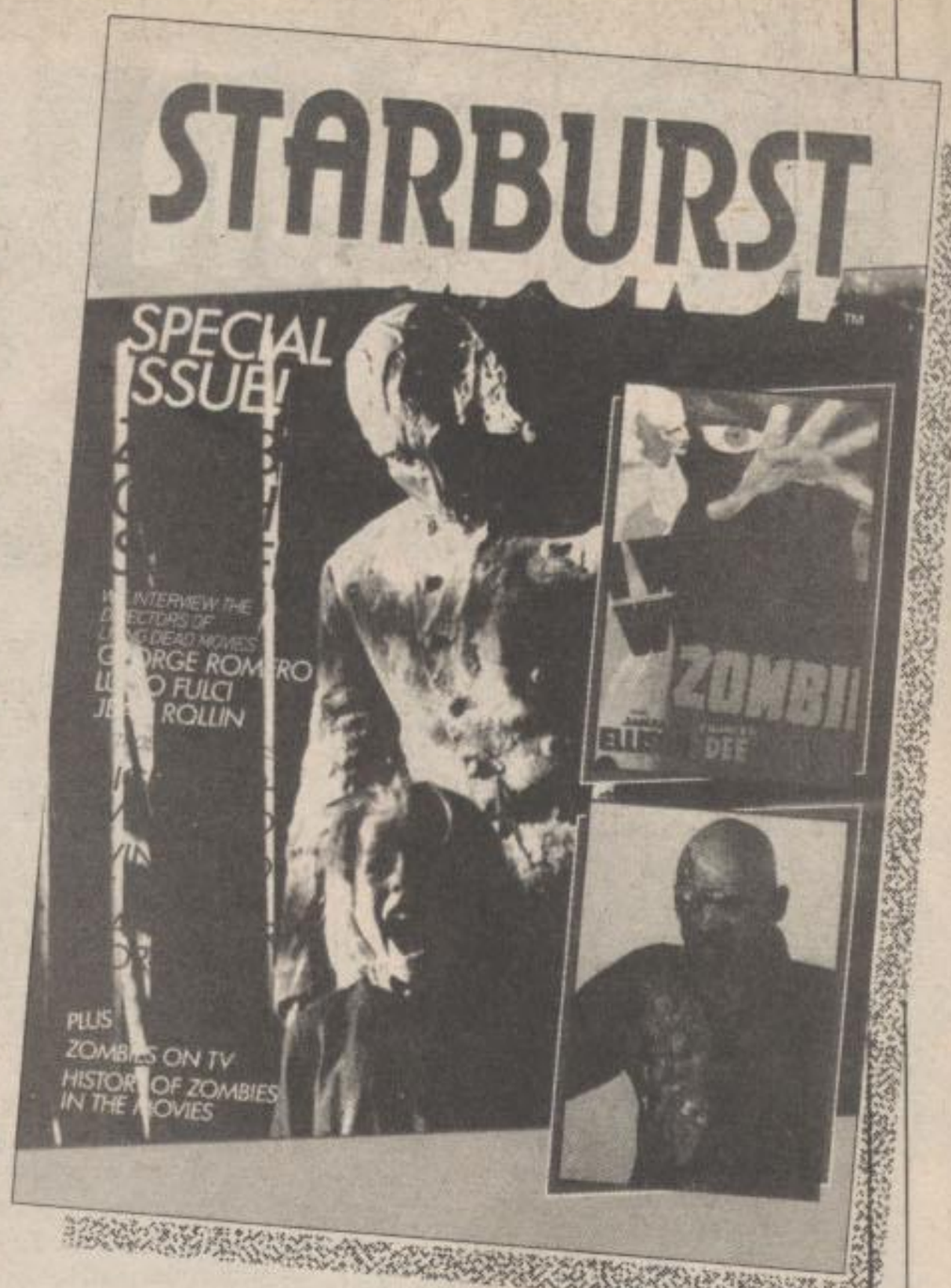

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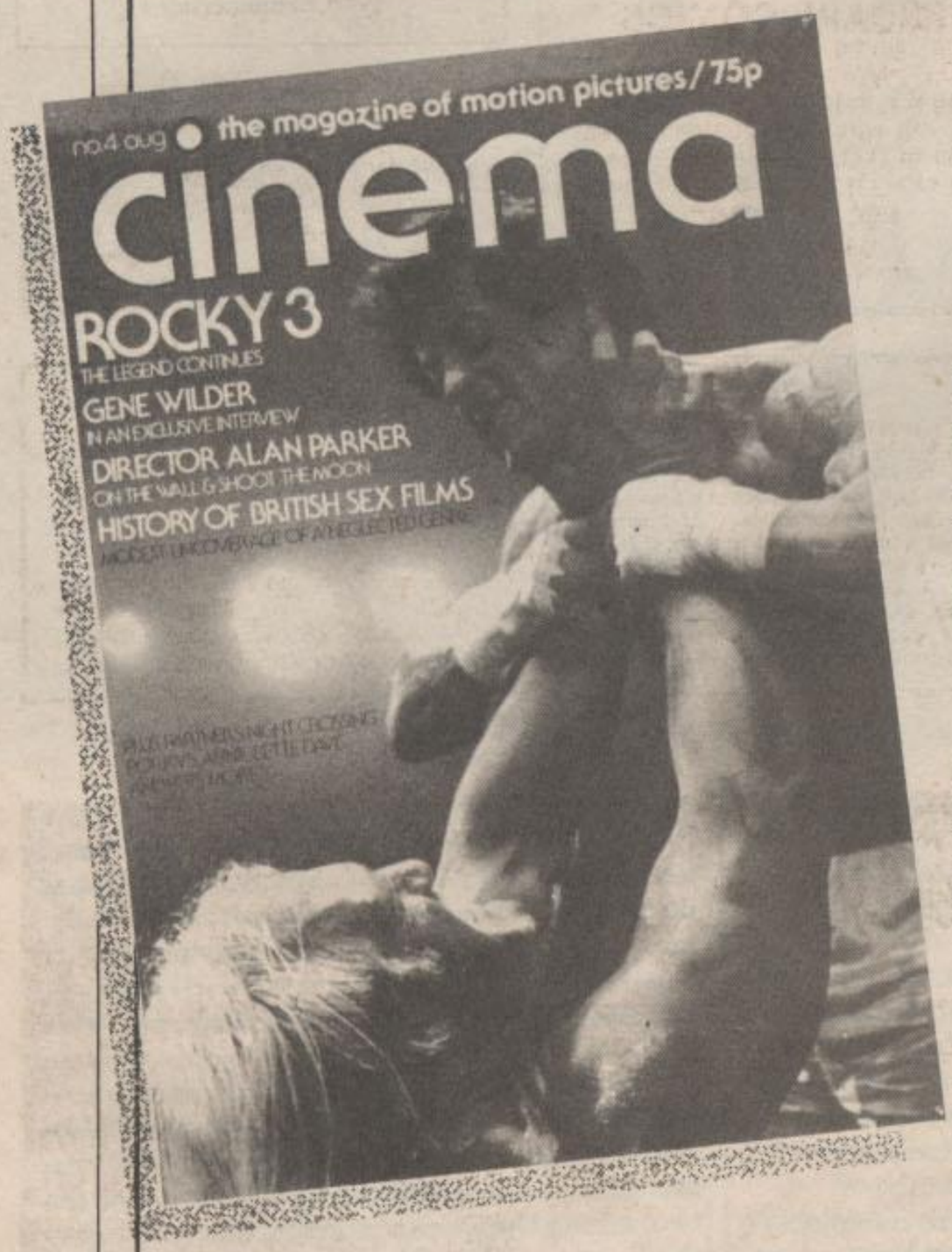

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Doctor Wh

POWER

DAL

Episode One

Within the TARDIS, Ben and Polly are watching, with deep apprehension, the end product of a remarkable phenomenon—the transformation of the Doctor. Gazing at his reflection in a mirror, the Doctor seems to see, for one instant, a silver-maned, stern-faced image looking back at him. Then the 'picture' clears to show his true appearance; much younger than before though somewhat lesser in height. Dark, Beatle-style hair nesting above his puckish face that merely serves to amplify the mischievous twinkle in his eyes. His two companions, Ben especially, doubt this is *the* Doctor, being more readily able to accept him as some new entity that has come aboard the ship. Their beliefs waver even more when the new figure proceeds to don an out-landish tall hat and play a merry tune on a recorder; unearthed from a large chest aboard the ship. But before the two can question him further, 'the Doctor' announces they have landed. He opens the outer doors and marches out, still armed with his hat and recorder.

Outside is a rocky, barren area, wreathed in mists arising from menacing pools and swamps of mercury. The year is 2020 A.D. and the world is Vulcan, a distant colony of Earth's empire. At the same time Ben, Polly and the new Doctor are wondering about, so another person too is carefully picking his way through the treacherous paths. This is an Earth Examiner whose ship had overshot the small landing pad by the Colony and crashed in the hills. Suddenly a shot rings out and the Examiner falls to the ground–dead!

The Doctor finds him first, but before he can make a thorough examination of the corpse, the Examiner's murderer callously clubs him into unconsciousness; not seeing that the Doctor has pocketed the Examiner's badge. Ben and Polly too have fared no better. Searching for the elusive Doctor, they have become affected by the mercury fumes and are now like-wise unconscious.

They are found by Quinn, deputy governor, and Bragen, head of the security forces who are out looking for the crashed ship. The murderer has removed the corpse of the Examiner and the two, seeing the Doctor's badge, take him to be the Examiner. The Doctor, cottoning on quick, lives up to the part but refuses to answer their questions about just why he is here. Quinn and

...o Archives

...OF THE ...EKS

Bragen both take it that the Examiner has come to look over the space capsule dredged up from the swamp by the chief scientist Lesterson.

However, when the Doctor gets to meet Hensell, governor of the colony, the latter appears worried that the Examiner has come to investigate his handling of the rebel pressure groups who want to reform Vulcan's government.

The Doctor maintains he has come to see the capsule, and sets off for Lesterson's lab, where the giant capsule rests. Using a sonic device Lesterson is successful in opening the main hatchway. Later that night, followed by Ben and Polly, the Doctor returns to the ship and gains access to the flight deck, where two "dead" Daleks are found. Suddenly, there is movement from one corner.

Episode Two

The movement is caused by a spider-like creature which quickly scuttles out of the control deck through a trapdoor. The Doctor, however, is more intrigued to discover that while there are only two Daleks aboard, there is a patch on the floor where a third one stood. Worried by where it might be, the Doctor determines that Lesterson must have opened the capsule before now, and removed it.

The Doctor rounds on Lesterson when he, Bragen and Quinn enter the lab and demands that he hand over the missing Dalek—all three will then be destroyed. Lesterson denies any knowledge about a third Dalek, but after everyone has left the room he opens a heavy metal cabinet wherein the inanimate machine has been kept. The scientist believes the Dalek to be a robot and intends to supply it with power. . .

The Doctor has meantime tried unsuccessfully to see the governor to get him to stop Lesterson's insane experiments. Bragen explains that the Governor may not be disturbed, even by an Examiner, when his door is sealed. The Doctor tells Bragen he intends to radio Earth for permission to take action against Lesterson.

Back at the laboratory a series of power cables have been attached to the Dalek by Lesterson and his assistants Janley and Resno. A switch is thrown and as the energy builds up, so the machine slowly begins to move—though totally dependent on the power being on.

Entering the radio room the Doctor finds the operator knocked out and the main wires cut. ►

He hears a noise and Quinn steps out of the shadows—pliers in hand. He explains he was trying to repair the damage. Bragen enters and on the evidence before him decides to have Quinn arrested as the saboteur and as the man who attacked the Doctor in the swamp.

In Lesterson's laboratory, the moving Dalek exterminates Resno. The scientist cuts the power, but does not notice Janley's thoughtful expression as she ponders the Daleks' potential use for the rebel cause.

Quinn's enquiry is interrupted by Lesterson who bursts excitedly in and demonstrates his Dalek. The machine has stored up sufficient power to enable it to move freely. It seems to recognise the Doctor and moves menacingly towards him—fortunately after Resno's "accident", Lesterson has removed the gun. The Doctor tries to warn the colony they are in terrible danger, but Hensell is more impressed by the Dalek when it gratingly intones, "I am your servant, I am your servant."

Episode Three

Convinced by Lesterson of what good the Daleks could be as a workforce for the colony Hensell agrees to let Lesterson continue with his project. The inquiry continues and Quinn admits to being the one who first radioed for an Examiner to come from Earth to investigate the problem of the rebels. Bragen seizes on this to convict Quinn, arguing that if the rebel situation was found to be serious then the Examiner would dismiss the governor, allowing Quinn to take over as ruler of the Colony. To do this he had to attack the Doctor and sabotage the radio equipment. Quinn is convicted and Bragen appointed as deputy governor by Hensell.

Realising the Dalek is using Lesterson for its own ends by appearing to co-operate, the Director makes an abortive attempt to destroy it. Janley smuggles the Dalek gun to Bragen (both are rebels with Bragen the leader) who intends to pass it on to Valmar to help the rebel cause. With Quinn out of the way, the Examiner is seen as the only other obstacle—he instructs Janley to kidnap Polly to use as a hostage.

In the laboratory Lesterson's Dalek is being shown a machine which can detect approaching meteorites. It promises the scientist it can create a similar machine of 100% efficiency if it is provided with the right materials. Lesterson agrees. He leaves the laboratory to arrange matters with the Governor. As he leaves the Dalek begins activating certain devices.

The Doctor and Ben enter the lab intent upon wrecking what they can. They watch in alarm as three Daleks descend from the capsule; two of them with guns. They are lucky to escape with their lives.

Back in their room the two time travellers are met by Bragen. He announces a body has been found in the swamp; the body of the real Examiner. The Doctor has been exposed—but only the murderer would know what the real Examiner looked like. It is stalemate until Bragen produces his ace card; if the Doctor moves against the Daleks, Polly will die.

Episode Four

The Daleks are now moving freely, though still under Lesterson's direction, laying a power cable around the colony. Hensell is away from the base.

Lesterson is becoming increasingly worried by the vast quantities of materials, ostensibly for

his meteor detector, that the Daleks are taking into their ship—there even appears to be four Daleks now—he decides to seek the Examiner's advice, but Janley blackmails him over Resno's death into keeping quiet.

Valmer and Janley begin connecting the power cable to the Dalek capsule. Janley tells the Daleks the rebels will help them if they help the rebels.

At a rebel meeting (with the Doctor and Ben secretly present) Valmar re-arms a Dalek with its gun through with a regulator control that the rebels will keep to control the Daleks fire-power. Suddenly the two spies are discovered and brought before the rebel leader who then unmasks himself. It is Bragen. He has the two imprisoned with Quinn and then sets about plotting the removal of the one obstacle to his take over of the Colony—Hansell, the Governor.

Clearly worried by the Daleks, Lesterson has crept secretly abroad the Dalek ship. A secret panel leads him to the main body of the craft where a horrifying sight meets his eyes. A huge conveyor belt system is producing Dalek casings and into each new casing a Dalek 'creature', bio-chemically created from a huge tank, is implanted. The Daleks are reproducing themselves, and every new one is armed . . .

Episode Five

Driven almost insane by this sight Lesterson cuts the power to the capsule from outside, but it is too late, the Daleks have stored up enough internal energy for the present. He tries to convince Bragen and Janley of the Daleks' evil but they have him restrained in the belief overwork has affected him.

The Daleks are laying static-electricity power cables all around the colony to provide "an emergency back-up power system" for the colony. He goes to find Bragen for an explanation. But Bragen is now in full command. Calmly he announces this to the shaken Governor and then, having fitted a Dalek with a gun orders it to exterminate Hansell. The half-robot obeys! Bragen now believes himself master of the colony.

The Doctor and Quinn manage to break the electronic lock of their cell and escape. They go to the lab and manage to free Polly from the rebels. But when they go to find Hensell they discover just how far Bragen has gone to achieve his aims. Now in total command the new Governor has them all taken away to await disposal.

Episode Six

Janley reports to Bragen that all of Hensell's supporters have surrendered to the rebels; they are triumphant. But not quite, Bragen decides that now they have served their purpose, and to preclude any similar uprisings against himself, all the rebels must be slaughtered. Valmar overhears this and goes off to free Ben and recruit the rebels against Bragen. Quinn, Polly and the Doctor manage to evade their guards and join up with Valmar and Ben.

The guards begin killing the rebels. The Daleks begin the extermination of all humans.

Janley seeks out Valmar and the two see for themselves the wholesale slaughter going on between the rebels, guards and Daleks. But in the end it is only the humans who are dying. Too late they run into a Dalek squad which ruthlessly fires on them. Both Valmar and Janley fall but it is only Janley who lies dead—her body shielded Valmar from the lethal rays. As the Daleks depart Valmar rises. A cold fury in his eyes and he vows to find the man whose paranoid, megalomaniacal actions were responsible for the death of the girl he loved; Bragen!

Quinn reaches Bragen first and forces him to order his guards in the still-untouched Interior zone into action against the Daleks. This will draw the Daleks away from their capsule long enough for the Doctor to carry out a plan of his own. Bragen has no choice but to obey.

The three time travellers, with Lesterson and Valmar enter the now deserted laboratory. The Doctor begins rewiring the Daleks' power supply to cause a feedback reaction. Three Daleks enter. To buy the Doctor time Valmar and Lesterson, now quite insane, try to distract the three. Lesterson is exterminated, but Valmar is able to make a run for safety. Just as the Doctor is about to be fired on, he throws the main switch and the current flow reverses.

All Daleks everywhere suddenly go haywire. Smoke erupts from their casings and many blow up. Everywhere the story is the same with the Daleks all going out of control and exploding.

Seeing the danger is over, Bragen seizes and threatens to kill Quinn. Valmar enters the office and kills Bragen in cold blood.

Quinn takes over the Governorship of the colony, and begins the mammoth task of rebuilding the shattered colony. The travellers slip away.

Assured now that he is *the* Doctor, Ben and Polly have no qualms about travelling on. By the TARDIS is a dead Dalek. As the ship fades away, with the sound of the Doctor's recorder still in the air, the eye stick falteringly looks up.

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BEHIND THE SCENES:

interview with make-up superviser DORKA NIERADZIK

When Make-up Artist Dorka Nieradzik agreed to do this interview with **Doctor Who Monthly** she did so with one stipulation. "Please don't end up making us sound like a lot of powder puff girls," she said.

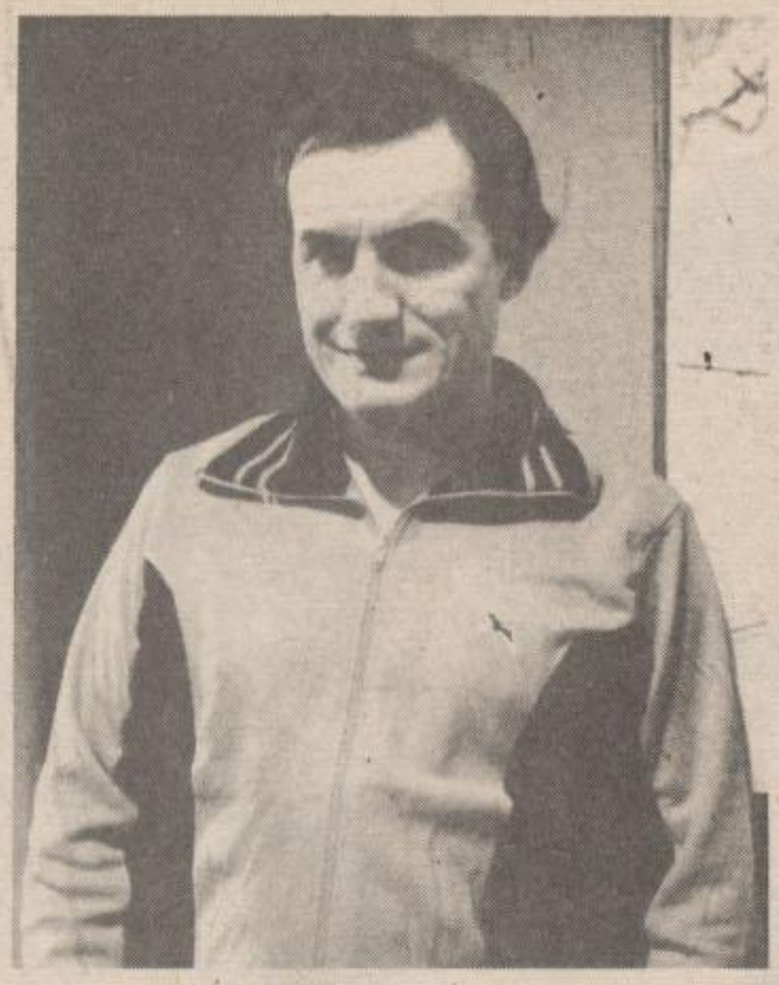
That image, of the aproned girl dashing over to a big star moments before a television interview and dabbing powder on his face to stop reflection from studio lights, is one Dorka and her colleagues in the BBC's very large make-up department have been seeking to alter for years.

The film industry has, for a long time, recognised the skills of the make-up artist and names like Dick Smith and Britain's Stuart Freeborn are known the world over for work on films like **American Werewolf in London** and **2001: A Space Odyssey**. Television and television audiences have been a lot slower to recognise make-up effects but with shows like **Doctor Who** attracting bigger ratings these days awareness is growing.

Dorka Nieradzik herself is no stranger to **Doctor Who**, having worked on several shows over the last few years, the most recent being *Time-Flight* where she was asked to create two different images for Anthony Ainley: firstly as The Master, secondly, and much more complicated, as the necromancer Kalid.

As Kalid, Anthony Ainley's features were submerged beneath layers of latex to create his alien look, but whereas sculptors like John Friedlander would have created a full face mask to be worn by the actor, Dorka Nieradzik's skills lie in being able to build up Kalid's features by the application and blending of individual prosthetic pieces.

It is an arduous and painstaking process and requires almost the full range of qualifications make-up artists are expected to acquire. Interviewed for the BBC's internal



newspaper *Ariel* some time ago she named the basic skills probationers are taught at Training School. Prosthetics (the creating and moulding of jowls, bags beneath the eyes, etc, in soft plastic), wig dressings, faking of scars and the ability to take plaster casts of actor's faces. Kalid was a particularly tough assignment insofar that an additional problem was posed by the need to disguise Anthony Ainley's mouth with a set of false teeth which would fit over his own. Dental work is one of the few areas make-up is forbidden to touch by law and so a close liaison was needed between Dorka Nieradzik and the dental surgeon who actually made the teeth from her specifications.

Attaining the position of a make-up artist takes a long time and requires much training. Dorka Nieradzik started at Art School and then trained as a hairdresser for a time before going to work in the theatres where she gained her first practical experience with make-up. Her real interest in the art grew when she joined the BBC's Costume Department. "I'd always liked make-up – I like the smell of it and the feel of it – and so having done theatre where you work with both costumes and make-up I thought 'why not apply to do it with the BBC'. On the background side I think art school was very important as it teaches you how to look at things and how to draw which you need to be able to do to show Directors sketches. Mostly though it is hair. Particularly with the BBC's period pieces there is very little actual make-up by comparison with the amount of work needed to make the hair look authentic."

One of the principle joys of **Doctor Who** though, she stressed, was the opportunity it affords to go overboard with both hair and face make-up. "You can really go to town making creations that no way could you ever use them on more serious plays. The public tends to be more critical with **Doctor Who** but younger viewers love it; the more colourful it is the more they like it. With adults you have to underplay everything. For instance you would never see anyone with a green face but kids say 'why not?' They are far more prepared to accept that there might be someone up in space who is bright green. That is why it is so enjoyable to do."

Hair though continues to be the most time consuming element on the majority of make-up creations and the technique required can take years to perfect. "Although we have a three month course you can never learn hair in three months. It takes you at least two years to learn hair because it isn't just a matter of putting up someone's own hair you have to know the period, you have to know the correct ways of hairdressing at that time, and the tools they would have used. If you're doing a Victorian play, for example, you almost have to use the same tools that the Victorians would have used. You can't just start *Carmen*-ing because it looks wrong and, from our point of view, it smells wrong."

Turning to the prosthetics side I wondered how much training Dorka had to go through before she could be happy creating such aliens as Kalid?

"You do a bit of Prosthetics at Training School but again it helped in that I'd been to Art School and done casting. So for monsters like The Master (Kalid) I made all the pieces having taken a cast of him and then modelled all the pieces on the cast of the actor's face. You have to remember that whatever you build on top it must fit underneath, onto the actor's face. With the nose, for instance, underneath it must hug the contours of Anthony Ainley's own nose even though, on the outside, it is this grotesque shape.

"Additionally you have to know about all the newest plastics on the market and to an extent you have to know the kind of work being done by other departments (Costumes, Visual Effects) because we all run into each other and work together." ►

On that last point I wondered if it meant there is now a much closer unity between the three departments of Costumes, Make-Up and Visual Effects than perhaps there had been, say, five years ago?

"I can only speak for myself, I can't say so for all my colleagues, but certainly I feel it essential to discuss my ideas with the Costumes lady to see if she sees the character in the same way I do. And then, if there is any visual effects involved I will speak to the Designer to see how we can make it work for the best. In the same way he might come up with a set of Visual Effects hands and ask if I can do anything with them if they look a little 'dummified'. It's all a question of sharing really."

Turning specifically to **Doctor Who** then I asked which serial Dorka had first worked on.

"My first one was *The Leisure Hive* which I loved doing because, as I said before, you could do things you wouldn't dare to do on a more straightforward play. There you have to play for realism whereas, with **Doctor Who** you can fall back on your imagination – and the more wilder your ideas the better. Now when I saw the script for *The Leisure Hive* I knew there would be some difficult areas to overcome. For instance in the script it mentioned that these people (the Argolins) dropped seeds. I knew straight away then they could not look normal because people just do not go around dropping seeds. So to avoid them looking silly I decided to make them almost plant like. They would be a race that had evolved into almost sexless creatures but again you had the slight problem in that you had a son, who was obviously male, and hence a mother who was female. Essentially though they would be like plants as much as possible carrying their seed pods on their heads like a flower on a stem."

"With the son (Pangol) I wanted to bring out that not only was he the son of his mother but he was also the son of the Generator which was a machine. This is why I gave him a slightly different colour: I gave him gold *and* black to make him look slightly metallic.

"With Mana the script called for her to get older so that almost within a few hours she is ready to die. Just as a plant withers, I wanted her to go all through the stages of autumn. You start with the green look and then as she gets older you develop the dried up parched look until finally you see her all wrinkled up like a prune – as if all the juices have been taken out of her and she's a dry autumn leaf. Then, when she goes back inside the generator, she comes out all radiant again with her youth restored."

Ageing is one of the techniques most associated with Make-up so I enquired what stages are required in changing someone from a youthful figure to a wizened prune.

In *The Leisure Hive* it was not only Adrienne Corri who aged dramatically. For one and a half episodes the Doctor himself – Tom Baker – was accelerated forwards to the point of senility. Had it been different ageing Tom Baker to Adrienne Corri?

"That was a real challenge, and Tom was marvellous to work with. It took a long time to get rid of all his hair. As you know he has very thick hair so I had to soap him and put him under the drier until it was really flat on his head and then put the bald head on. After that I had to put the white wig on and blend it in with all the face make-up and the latex. As I said he was very good and just sat there even though there were times when I was sure I must have been hurting him when I pulled his skin into a different position to dry it, so that when I let go it falls into those wrinkles which are then built up with latex."

Having spent so much time on *The Leisure Hive* ageing youthful figures I enquired if this was the reason she was chosen for her next story, *Logopolis,* where-in all the

Logopolitans were old men. Surely there was a risk that the Argolins and the Logopolitans might have looked very similar?

"The Argolins were plants and in the main were played by young actors. With the Logopolitans I wanted them to look as though they had been there for all eternity and had become very very clever. That's why I gave them those appliances at the back of their heads which were meant to be their brains. That is what stuck me most in the script; they were dealing with numbers all the time. All they do is just sit and chant numbers therefore the most important feature about them was their brain power. The fact that they had legs was really irrelevant. It would have been much better if they didn't have legs and were literally just brains sitting on stools.

"So it was their brains which first struck me. Then I thought the fact that they all live in little caves made them almost monk-like so I went away with the impression of little monks chanting away in their cells dedicated to their numbers. That's why I wanted them all to look old, you get a much more interesting face with age; they've been around a lot and you feel they're wise.

"The idea of building their brains out at the back was a way of showing their cleverness. You don't have to have a big brain to be clever but it is a recognised way of showing intellect. A lot of space films show beings with enlarged heads which is another way of doing it. I wanted the Logopolitans to have a wierd look which is why I gave their brains a strange shape. After all they're not supposed to be humans so why make them look humans. Just because we have rounded, oval head there is no reason why their heads should not be wedge shaped or something."

I asked then how she had gone about creating their look.

"I took several head casts and built on these brain shapes, veined them up and then used hair to soften their appearance. It was important they shouldn't look like monsters, not like Kalid who is very evil. You always find evil projects far more with bald heads than with beautiful curly hair which softens you up. I thought the Logopolitans should be nice old men with whom the younger viewers could feel they were on their side rather than being frightened."

Another major task Dorka Nieradzik had to be concerned with on *Logopolis* was the regeneration of the Doctor – the fade from Tom Baker, to the Watcher and then to Peter Davison. How had she gone about tackling this momentous and very crucial scene?

"My ideas for the Watcher was that as he is this strange apparition that keeps following the Doctor about he should not look like a person. He should be like a ghost and so I thought as he was intended to unfold and be the soul and the conscience of the Doctor it would be quite nice to use him like a foetus with no actual shape to his face. If you noticed he had a bulbous spread-out nose and bulging eyes just like a foetus. What I wanted to avoid was giving him any kind of recognisable character, because his character was that of the Doctor so only when the two of them came together would it give birth to the new Doctor. You get the idea of the old Doctor drawing near to death, the Watcher blends with him and from the combination of the soul and the body you get this kind of doll with the painted face. Then suddenly it opens its eyes and all of a sudden the doll has life which then gives way to the new Doctor as he sits up."

For the season just gone Dorka Nieradzik's credits include *Time-Flight* and *Four to Doomsday* although John Nathan-Turner had hoped to engage her for *Black Orchid* as well – an assignment she very much regrets having missed through working on another programme at the time.

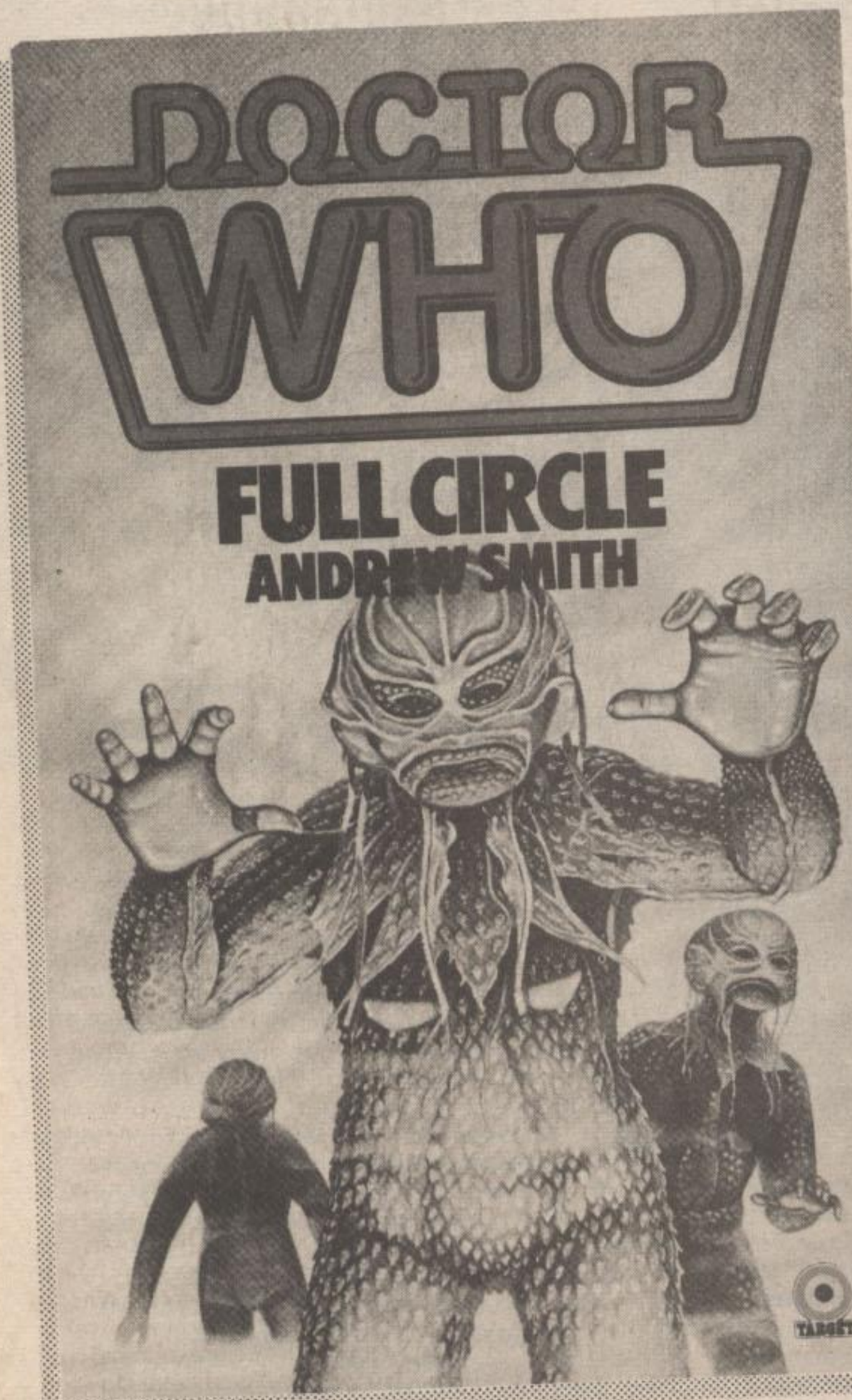
On *Four to Doomsday* one of the biggest temptations to be avoided was the lure of taking the script's description of the Urbankans as giant frogs too literally. "I didn't want them to look like creations from Beatrix Potter. I love Beatrix Potter and I love her characters but for Stratford Johns I didn't want to lose the fact that he was an alien monster."

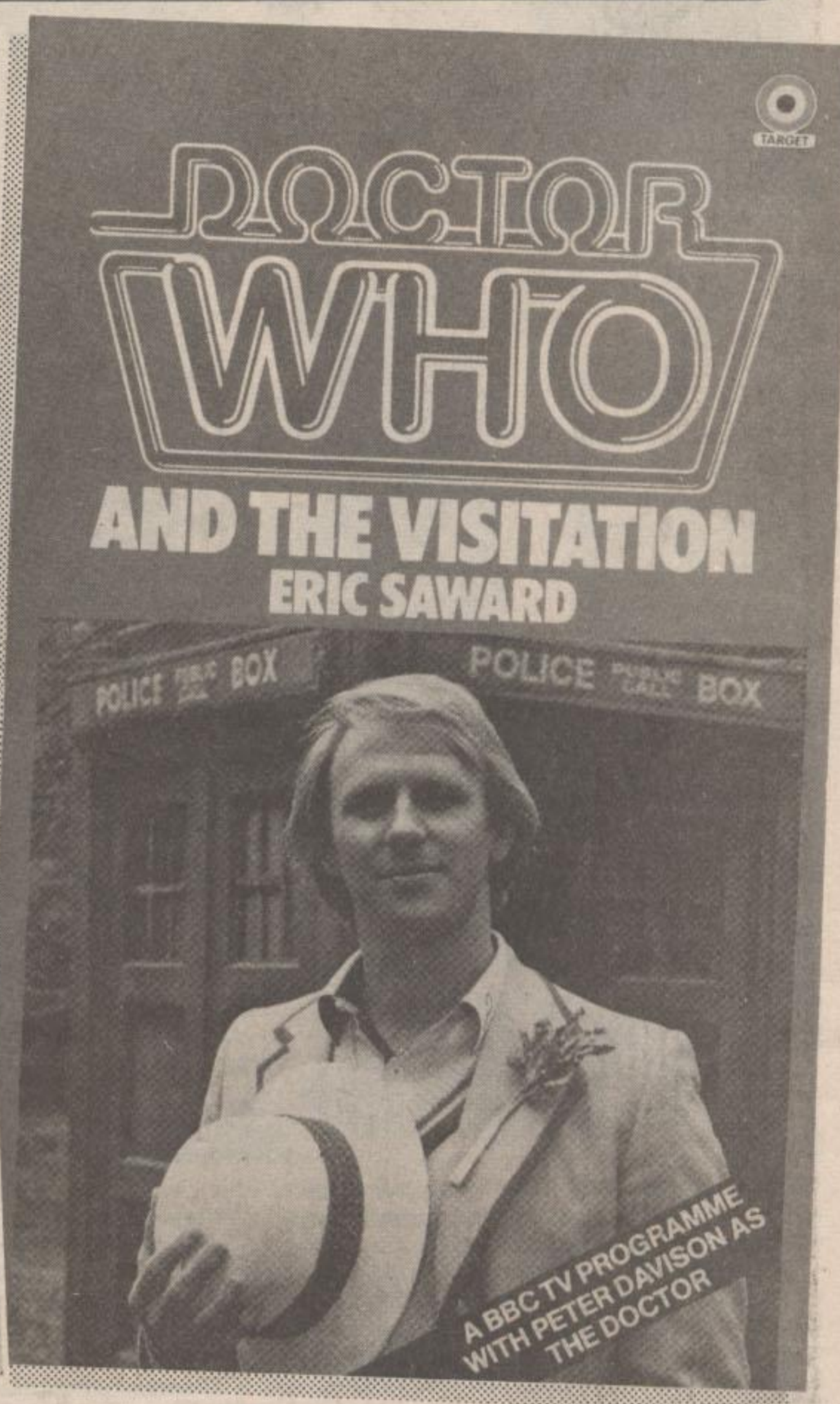
Not least of Dorka's tasks on that story was the Make-Up required for all the dancers involved in the recreational scenes. In some cases this involved subtle use of light and shade to alter an actress's eye to those of a Mayan lady. In other cases far more extensive periods of time were needed to change West Indians into passable Aborigines (there are very few Aboriginal actors in England!) – a task of altering the whole profile of the actors involved.

Looking to the future I asked Dorka Nieradzik if there were any aspect of the Make-Up technician's art she would like to be able to use in **Doctor Who** but has not yet because of time or budget.

"I would love to do some work with air bladders, the type you can fit under a layer of latex skin and inflate with tiny air pumps to distort on screen an arm, a face or whatever. But to do this is very costly in both time and money. Maybe one day though. . ."

DOCTOR WHO NOVELS





"I've done it again," the Doctor moaned, and at that very moment Tegan entered the console room. Attempting to hide his blunder the Doctor fumbled with the scanner-screen control, but he was too late.

"Is that supposed to be Heathrow?" she shouted, a rigid finger pointing at the screen.

"It is," said Adric firmly.

"Well, they've let the grass grow since I was last there."

"Actually, they haven't built the airport yet," Adric continued. "We're about three hundred years early."

"That's great! Perhaps I should slip outside and file a claim on the land. When they get around inventing the aeroplane, I'll make a fortune!"

The Doctor tried to explain what had gone wrong with the TARDIS, but Tegan was too angry to listen. Instead she stormed over to the console and operated the door opening mechanism.

"Call yourself a Time Lord," she shouted, "A broken clock keeps better time than you. At least it's right twice a day, which is more than you are!" That said, she stalked out of the TARDIS.

With dialogue like that it is easy to appreciate the qualities John Nathan-Turner spotted in Eric Saward which eventually led to he becoming script-editor for the **Doctor Who** series last year. The above is an extract from his novelisation of *The Visitation*, his own story, which is published by *W. H. Allen*, under their *Target* label, later this month.

The trend towards script-writers penning their own novelisations is nothing new for *Target*, the process having begun with David Whitaker and Bill Strutton long before the label even existed. It does, however, afford significant advantages to readers who are perhaps eager to understand more behind a given story than that shown during the original television transmission. Recent publication of *Warriors' Gate* has won many accolades from **Doctor Who** fans frankly puzzled by the seemingly amorphous structure of the show on television. Now, thanks to John Lydsecker's brilliant transcription the full story of *Warriors' Gate* has been fully unfolded with the added bonus into why his concepts were almost impossible to fulfill given the technical limitations of television.

Eric Saward's *Doctor Who and The Visitation* offers no less an insight into the workings of the author's mind and in particular his description of the Terileptil leader conveys eloquently his thoughts in devising these latest additions to **Doctor Who**'s monster gallery.

"Although everything was totally alien about the Terileptil, there was a strange beauty about him. His lean, graceful features were arrogant and proud. Even to Richard Mace's tired and bewildered mind, the Terileptil carried himself with great authority and dignity, which made him appear overwhelming rather than terrifying."

At 115 pages the book is a straightforward and faithful account of the teleplay although tinged with some inventive moments, such as the landing of the Terileptil escape craft witnessed from the point of view of a local fox.

In one respect the book does represent a first for the *Target* label. It is the first **Doctor Who** novel to use a photograph rather than an art illustration on the cover. In this case the still is a plain head and shoulders shot of Peter Davison very akin to the one emblazoned on the sleeve of the current **Doctor Who** theme record.

At the time of compiling this preview article *Target* Editor Christine Donougher was unable to confirm if this move would be a pointer to the shape of books to come. A lot, it is suspected, will depend on sales of this book in the shops.

With it bright blue spine and orange logo *Doctor Who and the Visitation* will be on sale as from August 19th.

It will be followed, the month afterwards, by *Doctor Who _ Full Circle* a book which returns to the original notion of using artwork covers rather than photographs. In this case, however, the cover is a very disappointing portrait of three Marshmen looming out of a misty, sepia background one of whom appears to be sporting a set of breast pockets.

If the cover disappoints its contents certainly do not with Andrew Smith once again demonstrating he is a writer of no mean calibre whose work will doubtlessly be heard of again in the future.

Where Eric Saward opted for a precise run through of the teleplay in his novel, Andrew Smith has not been afraid to be more extrapolative in his rendition of the *Full Circle* script and has included scenes and events in addition to those seen on television.

The opening chapter is particularly striking for expanding the ideas seen in the teleplay insofar as it goes back to the original crash of the Starliner on Alzarius and covers, in roundabout fashion, the fate of the first crew and passengers. One passage in particular speaks volumes for the heavily descriptive and sometimes obliquely reasoned prose style Andrew Smith adopted for this book.

"The starliner landed hot and heavy on the forest, tearing a huge, burning portion of it away from the surface of the planet.

"The noise _ greater, he was sure, than any noise that had ever existed in the history of creation _ blotted from Lorenzil's mind his thoughts of how many of his crew and passengers were dying in that instant.

"The blackness came and Lorenzil's last thoughts in life were that he was going to survive the crash after all."

With, once again, the view that authors know best their own screenplays Andrew Smith's novel goes a long way towards explaining the evolutionary links between the riverfruits, the spiders, the Marshmen, and the Starliner personnel the Doctor and Romana encounter following their passage through the C.V.E.

In describing the personality traits of the Doctor and Romana, Andrew Smith has drawn heavily on his background as a fan and has, in the process, come up with several interesting insights into the Doctor.

One very thought-provoking passage comes early on in the first chapter when Romana counters the Doctor's argument about being unable to fight Time Lords by reminding him that he did once:-

"The Doctor lifted his head from the book, staring into nowhere, allowing the bitter-sweet memories to wash over him. His days as a fugitive from the Time Lords were long behind him now . . ."

Neither are the principle and ancilliary characters of *Full Circle* forgotten either. With fine attention to detail the author has given each of them, from the noble Login to the minor figure of Omril, an established character with firm motives for their actions and behaviour.

This is particularly true in relation to Adric where the book doubles as a vehicle to introduce Adric as a permanent companion for the Doctor. Keen to explain away Adric's somewhat light-fingered approach to life Andrew Smith has reached back into the histories of the Starline passengers and has accounted for the fate of the parents shared jointly by Adric and Varsh.

In tackling the task of turning his script into book form Andrew Smith told a recent gathering of fans in Edinburgh he was asked to keep his manuscript to within a 40,000 word limit. Whether he has or not is difficult to assess but there is no question that *Doctor Who _ Full Circle* is a very good read. With each of its 122 pages packed with detail and description the book would be a leading contender for **Doctor Who** Novel-of-the-year if such a prize were ever awarded.

Doctor Who _ Full Circle comes out on Thursday, September 16h.

9.3 Status Ed

The DALEKS

THE FAILURE OF 2K'S MISSION WILL PLUNGE THE WHOLE GALAXY INTO WAR . . . HE DARE NOT FAIL!

BEFORE YOU DESTROY ME...WATCH SOMETHING I HAVE TRAVELLED THROUGH SPACE TO SHOW YOU.

FAR IN SPACE, A KILLER PLANET HEADS STRAIGHT FOR YOU. NOW... WATCH!

COURSE FOR COLLISION!

ON SKARO, THE DALEKS REJOICE...

THE WARHEAD HAS EXPLODED! IT HAS DISINTEGRATED THE ROGUE PLANET AS WELL.

WE HAVE NOT ATTACKED THE MECHANOIDS AS WE PLANNED - BUT DANGER IS AVERTED.

...AND FAR AWAY... ON MECHANUS...

WHY DID YOU COME SO FAR TO SHOW US THIS SCENE?

THE ROCKETS YOU SAW, THE WARHEAD YOU SAW, WERE MADE BY THE DALEKS.

THE DALEKS COULD HAVE LET THE ROGUE PLANET DESTROY YOU.

THE DALEKS ARE OUR ENEMIES.

YET THEY SAVE YOU FROM DISASTER. FORGET THE WAR THAT THREATENS YOU BOTH.

2K

WAR IN SPACE IS UNTHINKABLE. THE DALEKS HAVE SHOWN SOME RESPONSIBILITY THE MECHANOIDS MUST ALSO.

WE AGREE. THERE WILL BE NO WAR. RETURN TO THOSE WHO MADE YOU. WARN THEM, THOUGH, THAT DALEKS AND MECHANOIDS ARE ENEMIES.

THE MECHANOIDS FELL FOR THE STORY. NOW FOR HOME.

FOR THE MOMENT, THANKS TO ZEROS ROBOT AGENT 2K, THE DANGER OF WAR HAS PASSED MILLIONS OF INNOCENT LIVES HAVE BEEN SPARED BUT HOW LONG WILL IT BE BEFORE THE BELLIGERENCE AND SUSPICION OF THE DALEKS AND THE MECHANOIDS FLARE UP TO ENDANGER THEM ONCE AGAIN?

THE END?